Volk, Leonard - Face

DRAWER 23

Sculptors-V
(casts)

Statues of Abraham Lincoln

Leonard Wells Volk

Lincoln's face

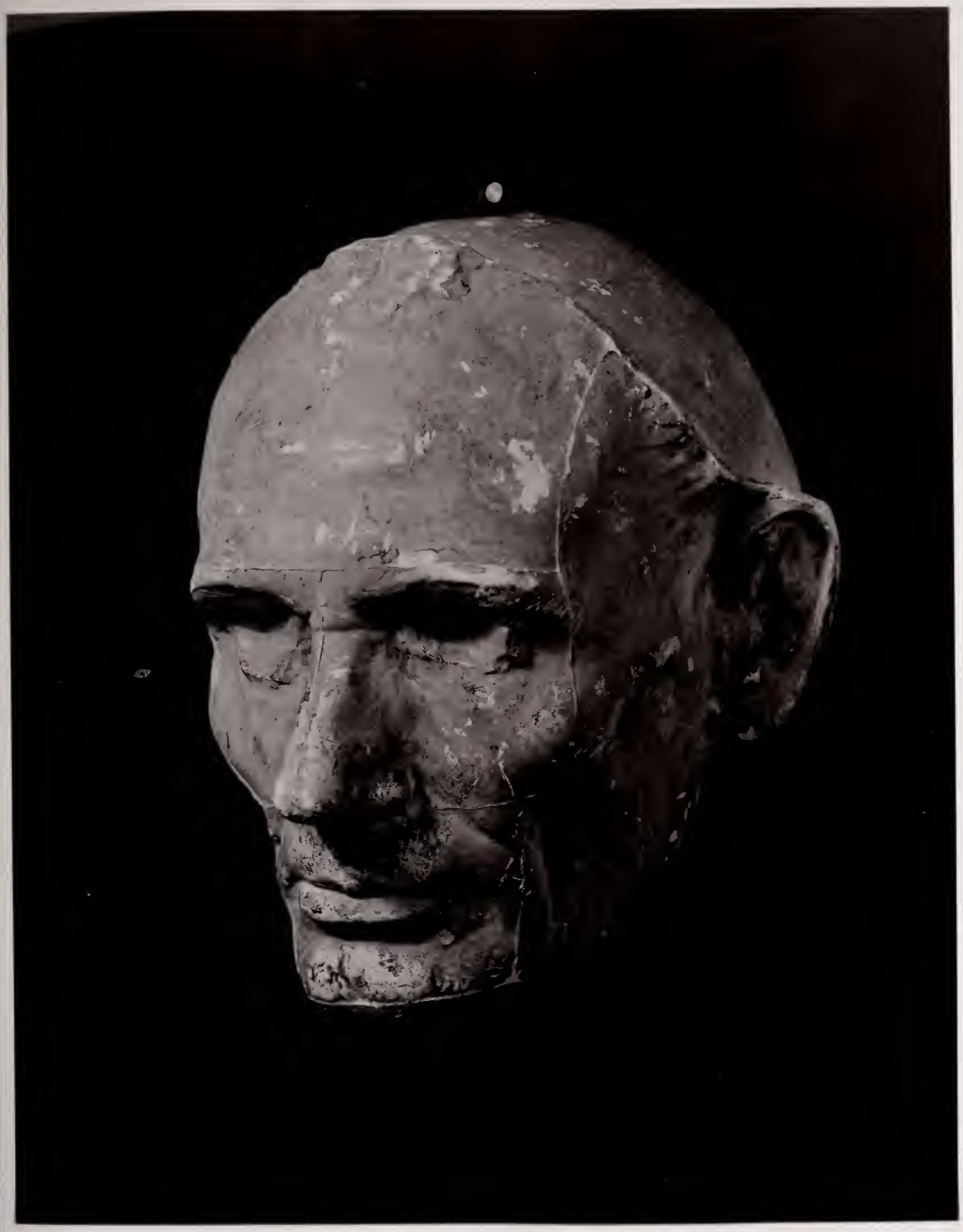
Excerpts from newspapers and other sources

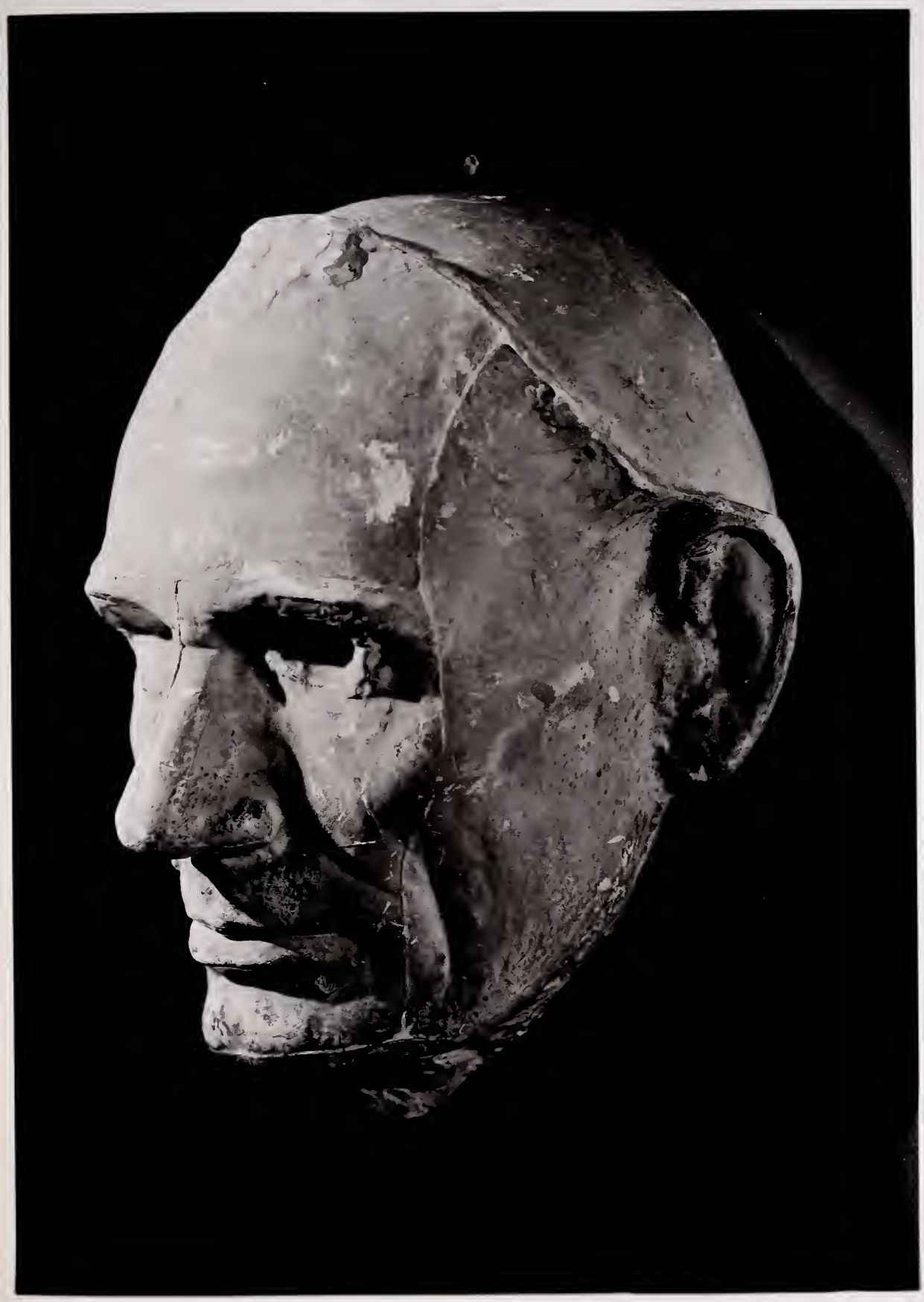
From the files of the
Lincoln Financial Foundation Collection

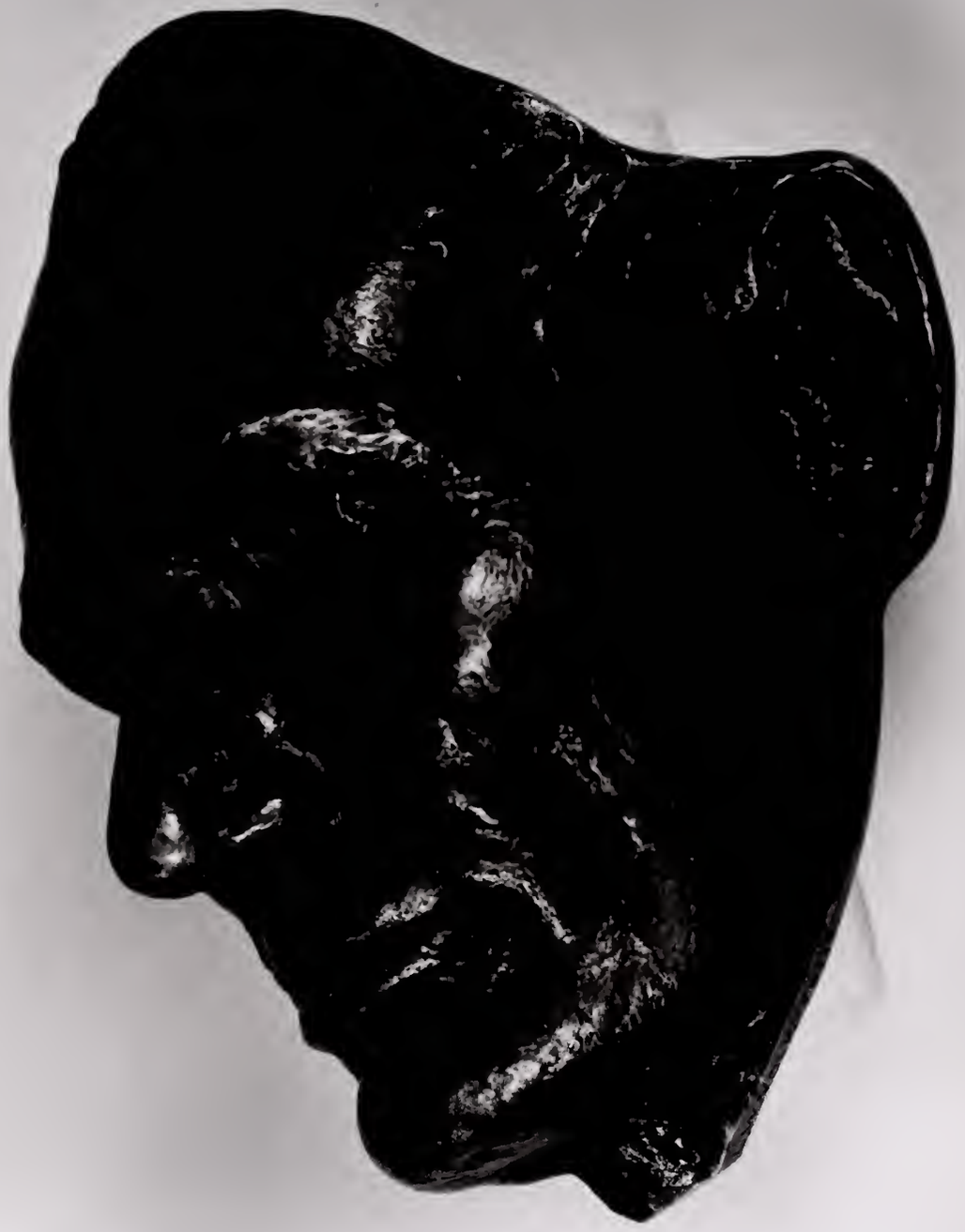
Lincoln Life Mask, 1860

2 cobs steo

monday morning








1860

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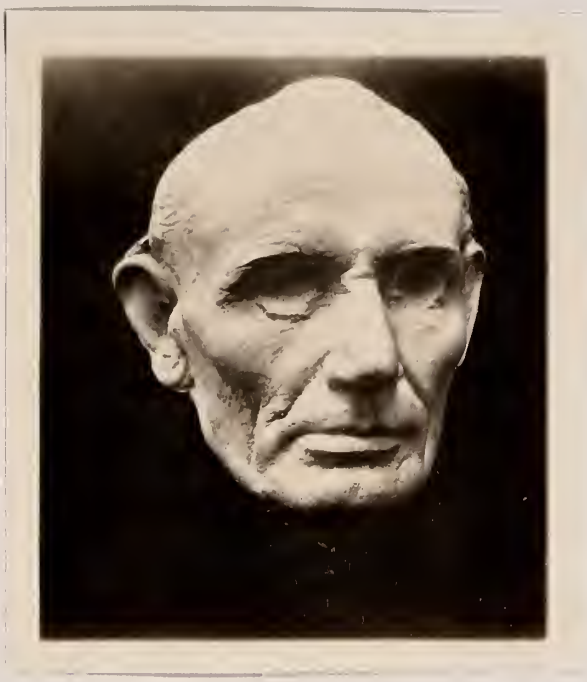
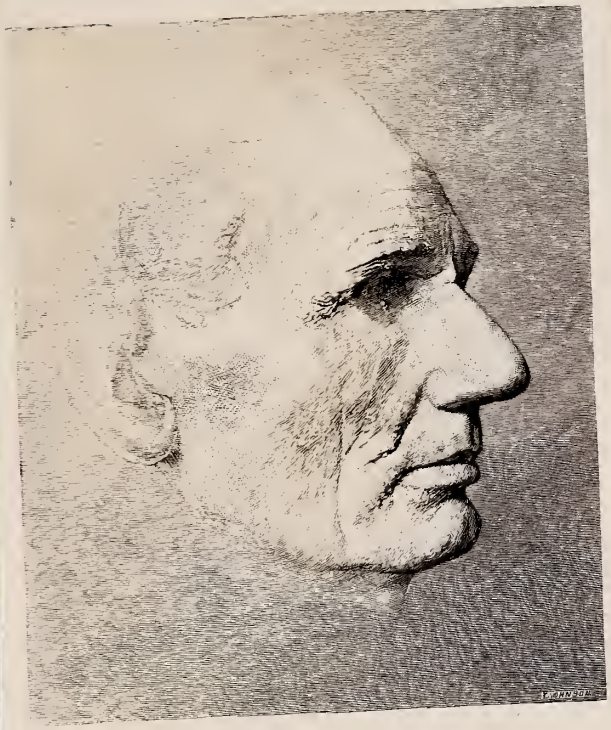
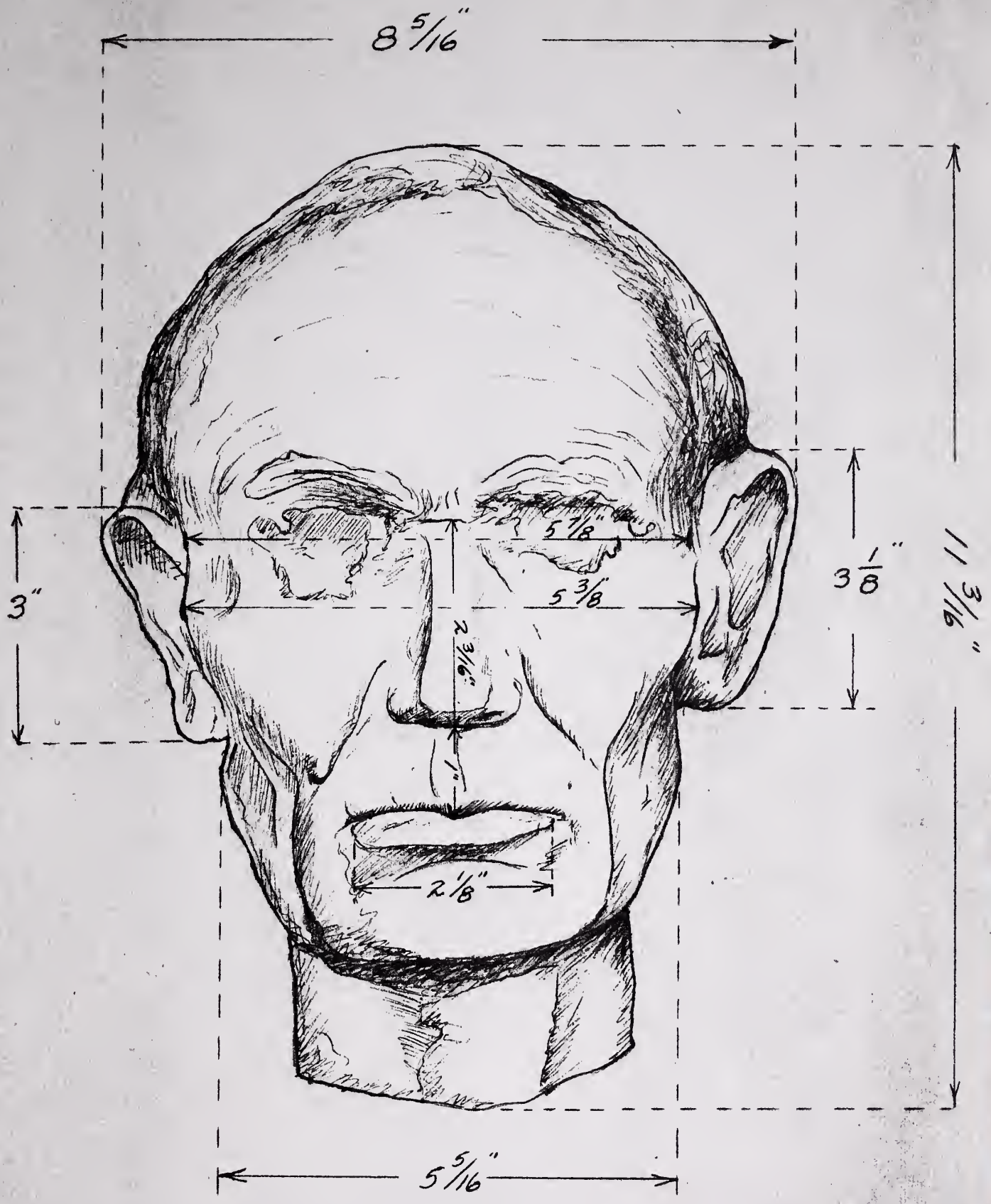


From the collection of J. H. Mezerve, Esq. N.Y. City
late Friend & Sir.
Made by Leonard W. Volk in Chicago ill 1860
above frame — Name or letter Mor. 146



LIFE-MASK OF ABRAHAM LINCOLN.



Dimensions Lincoln Life Mask

A. Heinz

Volk

LINCOLN AND VOLK.

STORY OF THE MARTYRED PRESIDENT'S SITTING FOR HIS BUST.

5-11-88

Leonard W. Volk's Interesting Reminiscences of His Association with Abraham Lincoln—At the Final Sitting—A Western Photographer's Experience.

The story of Mr. Lincoln's sitting for his bust to Mr. Volk is told with minute exactness in a manuscript "Memoir" which the sculptor has prepared, but not completed as to other matters, and from which The Tribune is permitted to make extracts. Mr. Volk saw that Lincoln was one of the attorneys in a sand bar case in the United States court and found him there, his feet on the edge of a table, one of his fingers thrust into his mouth, and his long, dark hair standing at all angles as if unkempt for a week. He was surrounded by the late Thomas Hoyne, the late Isaac N. Arnold, and James F. Joy. Mr. Volk recalled the promise Mr. Lincoln had made two years before in company with Douglas to sit for his bust, and he at once consented to its fulfillment. "I will go at once to a barber and get my hair cut," he said. "Not too short," protested Mr. Volk. The time was April, 1860; the place the highest floor of the Portland block and no elevator. Despite the oppressive weather and the incidental fatigue, Lincoln was on time every morning from 8 to 10, when he went to court.

THREE AT A JUMP.

He used to run up the stairways two and three at a jump. He sat in the low wooden armchair which is still in Mr. Volk's studio, and which has been occupied by Douglas, William H. Seward, Andrew Johnson, Gen. Dix and Gen. Grant. Lincoln was shy and diffident about sitting, and timidly asked Volk to give him the necessary directions. Measurement showed that he was one foot taller than Douglas—that is, six feet one inch; he weighed 180, but told Volk afterward that the subsequent campaign reduced him by forty pounds. It was at one of these sittings that the famous "Lincoln mask" was made by Mr. Volk, which has served for every subsequent portrait, and is used on the St. Gauden's colossal statue of Lincoln in Lincoln park. The drying of the wet plaster on the face required about an hour, during which Lincoln was both patient an merry. It was difficult to remove without injury, the cheek bones being higher than the jaws at the lobes of the ears. He bent his head and worked it gently off with his own hands. The process made his eyes water, as the plaster carried away with it some of the fine hair of the temple.

He sat subsequently as the progress of the modeling demanded, and after four hours' sitting one day walked with Mr. Volk to his home, where they looked together at photographs and sketches the artist had brought from Europe. He grew weary, his heavy eyelids closed as if sleepy, notwithstanding that the scenes depicted were of the highest historical interest. At last he said, with smiling frankness, "Mr. Volk, these things must be interesting to you. But the truth is I don't know much about history, and all I do know I learned from law books." In one of his chats with the sculptor he told him he supposed the reason he could talk longer in the open air than Douglas without becoming hoarse was that his neck was longer and leaner than his rival's, warming the air before it reached the bronchial tubes. "You know a chicken will squawk, cackle, and crow without tiring out, and I suppose it is because their necks are long." Many people who knew that Lincoln was sitting to Mr. Volk called at the studio to see him. "They were chiefly political expectants," said the artist. "Oddly enough, not a newspaper reporter was ever among them. The interviewer," he adds with a smile, "was not so alert in those years."

WITHOUT A MURMUR.

In the final sitting Lincoln removed his coat, waistcoat, and upper underclothing, and stood without a murmur for an hour or more while the sculptor modeled his breast and shoulders. He dressed again so hastily as not to complete his toilet, and after departure had to return and do it all over again. He was absent minded. In that respect Mr. Volk found him like Douglas. On one occasion when in Washington with the sculptor Douglas had to go back to his house, to the senate, and to the bank at different times, while endeavoring to reach a station in time to take a train, having forgotten the one place his portmanteau, at another money, and failed at the third to cash checks he had given in payment of accounts. It was in Lincoln's home in Springfield that the Sunday after his nomination for the presidency Mr. Volk took the casts of his hands. Desiring that he should hold something in one of them, the nominee for president of the United States went to his little woodshed, took the saw that was used in preparing the firewood, and cut off a piece of broom handle, returning whittling its end with a knife. While the plaster was drying on the hand clasping the bit of broomstick Mr. Volk detected on the thumb of the left a scar. "You have heard me called a rail splitter," said Lincoln. "Well, one day while sharpening a wedge on a log the ax glanced off and nearly took the end of my thumb off. That's the scar."

How little Lincoln was known in the east, even after nominated for president, is shown by Mr. Volk's experience with photographs of him. A western photographer asked Mr. Volk to take 1,000 or more of his Lincolns east and distribute them among dealers, establishing agencies at different points for their sale. Not one dealer would take any risk on them. "The subject was too homely to sell." A Broadway proprietor indignantly refused to permit one to be placed in his store. The western photographer never afterward received an order from any dealer with whom the pictures were left on sale, nor a cent for the 1,000 thus given away. An Oshkosh Republican who saw the cabinet bust of Lincoln in Mr. Volk's studio exclaimed: "He's too homely to buy, but I'll vote for him all the same."—Chicago Tribune.

Making the Life Mask Of Abraham Lincoln

The Sculptor's Own Account of It

NY Evening Post Feb 11, 1922

By Douglas Volk

With extracts from the reminiscences of Leonard W. Volk, the sculptor. Douglas Volk's new portrait of Lincoln is reproduced, from a photograph, in to-day's Graphic Section.

MY father, Leonard W. Volk, the sculptor, had a somewhat amusing experience in trying to dispose of some photographs of Lincoln for his friend Hessler, the Chicago photographer, who had taken the photographs about the time Lincoln sat for Mr. Volk for his bust. Father was making a trip through some of the Eastern cities and Hessler wished him to establish agencies among the publishers for the sale of these photographs.

"Most of the parties," he related, "to whom I applied shook their heads or shrugged their shoulders, saying they thought nothing could be done with the portraits, as the subject was too homely to sell. Being good Republicans, however, they offered to take them on commission and do the best they could with them, but were sorry the nominee was not a better looking man.

"I entered one day while in New York a news and periodical store on Broadway, and after showing the photographs and explaining my mission the indignant proprietor came out flatly and said he would not have such an ugly looking old fellow's picture in his store. He became so abusive that I talked back in defence of the subject, and as a result was ordered out of the store with my collection of likenesses. I was forced to the conclusion that the proprietor was decidedly Southern in his proclivities. I may add that Mr. Hessler never afterwards received an order for any of the thousand photographs left with the agent.

"But after Mr. Lincoln's tragic death nothing in the shape of a likeness of him was thought too homely to buy. Upon my returning home I had a similar experience in my studio, by a visit from a little nervous man hailing from Oshkosh, Wis., who abruptly walked in, saying a clerk in his dry goods store wanted him to hand me $10 and send him a statuette of Douglas, adding that he himself was a Republican, and asked if I had anything of Lincoln. Thereupon I held up my *cabinet* bust of him for inspection. He looked at it carefully a moment and exclaimed: "Is that a good likeness of him?" Being assured it was so regarded by those who knew Mr. Lincoln best, 'Well,' said he, 'he's too damned homely to buy, but I'll vote for him all the same!' and out he went."

Readers may be interested to learn how the life mask of Lincoln came into existence. The account I shall give you is also based on the reminiscences of my father, extracts from which were published in the *Century Magazine* in 1881. My father settled in Chicago in 1857, having just returned from a two-year sojourn in Rome, where he had been studying under the patronage of Senator Stephen A. Douglas, whose first cousin he had married in 1852. His first work there was a bust from life of Douglas, which was the first piece of sculpture ever made in Chicago. I now quote from his written recollections:

part of April, 1860, he returned from a trip to Washington to his studio in the Portland Block in Chicago.

"Soon after this," he writes, "I noticed in a morning paper that Lincoln was in town acting as counsel in a Sand Bar trial. I at once decided to remind him of his promise to sit for me made two years before. I found him in the United States District Court room, his feet on the edge of a table and his long dark hair standing out at every imaginable angle, as though it had been uncombed for a week. He was surrounded by a group of lawyers, such as James F. Joy, Isaac N. Arnold, Thomas Hoyne, and others. Mr. Arnold obtained Lincoln's attention in my behalf, when he instantly arose and met me outside the rail, saluting me at once with his usual grip of both hands. He remembered his promise regarding the sittings, and said in answer to my question that he expected to be detained by the case he was engaged in for a week. 'After that,' he added, 'I shall be glad to give you the sittings. When shall I come, and how long will you need me each time?'

Lincoln Wanted a Hair Cut

"Just after breakfast every morning, he said, would suit him best, and he could remain till court opened at 10 o'clock. I answered that I would be ready for him the next morning, Thursday.

"'Very well, Mr. Volk; I shall be there. But I'll go to a barber and have my hair cut before I come.'

"I requested him not to let the barber cut it too short, and said I would rather he would leave it as it was; but to this he would not consent. Then all of a sudden he ran his fingers through his hair and exclaimed:

"'No, I cannot be there to-morrow, as I have an important engagement with Mr. W —— to go to Evanston and be present at some gathering; but I'd rather sit to you for the bust than go there and meet a lot of college professors and others, all strangers to me, and so I will be obliged if you will go to Mr. W——'s office and get me released from the engagement. I will wait for you here till you come back."

"So off I posted on my errand, but found that Mr. W—— would not release his expected guest. Mr. Lincoln looked quite sorry when I reported to him the failure of my mission.

"'Well,' he said, 'I suppose I must go, but I shall come to you Friday morning.'

"And on that morning he appeared at the studio promptly—indeed, he never failed to be on time. My studio was on the fifth floor, and, as there were no elevators in those days, I soon learned to distinguish his steps coming up the stairs, and I'm sure he frequently came up two, if not three, steps at a stride."

After the usual greetings had taken place between the sitter and artist Lincoln sat down in an old-fashioned hard, low arm-chair, such as was commonly used in law offices at that time. This chair I still have in my home. It was not only occupied while in father's possession by Lincoln, but by Stephen A. Douglas, Seward, Grant, President Johnson, and Governor Dix. After being seated, Mr. Lincoln remarked:

"Mr. Volk, I have never sat before to sculptor or painter—only for daguerreotypes and photographs. What shall I do?"

"I told him," answered the sculptor, "that I would only take the measurements of his head and shoulders that time, and the next morning would take the cast of his face, which would save him a number of sittings. I also had him stand up against the wall, when I made a mark above his head and then measured up to it from the floor, to obtain his height."

A Good Story Lincoln Liked

Some readers may not be familiar with the process of making a life mask. The sitter, or, as one might more fittingly say, the patient, being duly resigned to his fate, has his face anointed very lightly with oil. The hair about the temples and forehead is then carefully matted down either with clay or lard—sometimes the parts being covered with oiled silk. The plaster of paris is then mixed with water in a bowl until it becomes the consistency of thick cream. The patient being covered with a sheet to keep the casting confined to his head, the plaster is poured on his face by means of a spoon until it is completely covered with the exception of the nostrils and eyes. The plaster soon sets or hardens, incidentally becoming quite hot, when the sitter enjoys about half an hour of discomfort and apprehension. Once the plaster is thoroughly hardened it is gently freed from the face and an accurate mould is obtained. This is allowed to become perfectly dry and liquid plaster of paris is poured into it, and when this in turn becomes hard enough the outer mould is chipped off, being destroyed; it is called the "waste mould." But now the cast, a perfect reproduction of the face, is revealed.

"Before beginning the cast next morning," Leonard W. Volk's account continues, "knowing Mr. Lincoln's fondness for a story, I told him one in order to remove what I thought an apprehensive expression, as though he feared the operation might be dangerous; and this is the story:

"I occasionally employed a little, dark-skinned Italian as a *formatore* in plaster work, who had related to me a short time before that he and a comrade image vender were 'doing' Switzerland by hawking their images. One day a Swiss gentleman asked him if he could make his likeness in plaster. 'Oh, *si, si, Signore;* I am a sculptor.' So Mattei, such being the name of the pretender, procured some plaster, laid the big Swiss gentleman on his back, stuck some quills in his nostrils through which to breathe, and requested him to close his eyes. Then 'Mat' poured soft plaster all over his face and forehead. After reaching this point in the process he paused for reflection. He became decidedly nervous as he noted the plaster commence to harden, never before having undertaken such a job, and it dawned on him that there was something wrong. In fact, he had neglected to prepare the face properly, especially the gentleman's huge beard and mustache and the hair about the temples and forehead, through which, of course, the plaster had run and become solid. When this condition of things broke in on the Italian's mind, 'Mat' made an

(*Concluded on Second Page Following*)

OVER

OVER

A First View of "Old Abe"

"My first meeting with Abraham Lincoln was in 1858, when the celebrated Senatorial contest opened in Chicago between him and Stephen A. Douglas. I was invited by the latter to accompany him and his party by special train to Springfield, to which train was attached a platform car having on board a cannon, which made considerable noise on the journey. At Bloomington we all stopped overnight, as Douglas had a speech to make there in the evening.

"While we were sitting in the hotel office after supper Mr. Lincoln entered, carrying an old carpet bag in his hand and wearing a weatherbeaten silk hat, too large, apparently, for his head, a long, loosely fitting frock coat of black alpaca, and vest and trousers of the same material. He walked up to the counter and, saluting the clerk pleasantly, passed the bag over to him, and inquired if he was too late for supper. The clerk replied that supper was over, but thought enough could be scraped up for him.

"'All right,' said Mr. Lincoln; 'I don't want much.'

"Meanwhile he said he would wash the dust off; he was certainly very dusty, for it was the month of June and quite warm. While he was so engaged several old friends who had learned of his arrival rushed in to see him, some of them shouting out, 'How are you, old Abe?' Mr. Lincoln grasped them by the hands in his cordial manner, with the broadest and pleasantest smile on his rugged face. This was the first good view I had of the 'coming man,' though I had seen him at a distance and passed him on the sidewalk in Chicago a few days before.

"The next day we all stopped at the town of Lincoln, where short speeches were made by the contestants, and dinner was served at the hotel, after which, and as Mr. Lincoln came out on the plank walk in front, I was formally presented to him. He saluted me with his natural cordiality, grasping my hand in both of his large hands with a vise-like grip, and, looking down into my face with his beaming dark eyes, said:

"'How do you do? I am very glad to meet you. I have read of you and hear you are making a statue of Judge Douglas for Governor Matteson's new house.'

"I answered him in the affirmative and said: 'When you are in Chicago and can spare the time I would like to have you sit to me for your bust.'

"'Yes, I will, Mr. Volk. Shall be glad to take the first opportunity I have.'

"The next speech was made at Springfield, and I remember the train, bearing a big crowd, stopped near Edward's Grove, in the northern outskirts of the place, where staging had been erected, and a vast crowd was waiting under the shade of the trees.

At Springfield for the Debate

"On leaving the train most of the passengers climbed over the fences and crossed the field, taking a short cut to the grove. Among them Mr. Lincoln stalked forward, alone, taking immense strides, with the carpet bag and an umbrella in his hand and his coat skirts flying in the breeze. The tall, gaunt figure, with the head craned forward, apparently much over the balance, like the Leaning Tower of Pisa, was moving something like a hurricane across that stubble field. I managed to keep pretty close behind him until he approached a rail fence, sprang over it as nimbly as a boy of eighteen, and then disappeared from my sight. Soon after, and while Douglas was speaking, Mr. Lincoln suddenly reappeared in the crowd, mounted upon a fine, spirited horse."

Mr. Volk did not see Lincoln again for nearly two years. In the early

excuse to go outside the door. Then, said he, 'I run like ze h——.'

"I saw Mr. Lincoln's eyes twinkle with mirth. 'How did he get it off?' said he. I answered that probably after reasonable waiting for the 'sculptor's' return he had to break it off as best he could and cut or pull out his magnificent beard and all the hair which the tenacious plaster clung to 'Mat,' said he, took especial pains to avoid that particular part of Switzerland after this artistic performance; but his companion, who somewhat resembled him, not knowing of his partner's experience, was not long after encountered by the enraged victim of his confederate malpractice and nearly cudgelled to death.

"Upon hearing this the tears actually trickled down Mr. Lincoln's bronzed checks and he was at once in the best of humors.

Taking Off the Mould

"He sat naturally in the chair when I made the cast, saw every phase of the process in a mirror opposite as I put the plaster on without interference with his eyes or free breathing through the nostrils. It was about an hour from the time I started that the mould was ready to be removed. Being all in one piece with both ears perfectly taken, it clung pretty hard, as the cheek bones were higher than the jaws at the lobe of the ear. He bent his head low and took hold of the mould and worked it off himself without break or injury; it hurt a little, as a few straggling hairs about the tender temples pulled out with the plaster and made his eyes water; but the remembrance of the poor Swiss gentleman evidently kept him in good mood.

"On Sunday morning on entering my studio he remarked that a friend at the Tremont House had invited him to attend church.

"'But,' said Mr. Lincoln, 'I thought I'd rather come and sit for the bust. The fact is,' he continued, 'I don't like to hear cut and dried sermons. No, when I hear a man preach, I like to see him act as if he were fighting bees!'—and he extended his long arms, at the same time suiting his action to the words.

"The last was given Thursday morning, and I noticed that Mr. Lincoln was in something of a hurry. I had finished the head, but desired to represent his breast and brawny shoulders as Nature presented them; so he stripped off his coat, waistcoat,

shirt, cravat, and collar, threw them on a chair, pulled his undershirt down a short distance tying the sleeves behind him, and stood up without a murmur for an hour or so. I then said that I was done and was a thousand times obliged to him for his promptness and patience, and offered to assist him to re-dress, but he said: 'No, I can do it better alone.' I kept at work without looking towards him, wishing to catch the form as accurately as possible while it was fresh in my memory. Mr. Lincoln left hurriedly, saying he had an engagement, and, with a cordial 'Good-by, I will see you again soon,' passed out. A few moments after I recognized his steps rapidly returning. The door opened and in he came, exclaiming:

"'Hello, Mr. Volk; I got down on the sidewalk and found that I had forgotten to put on my undershirt, and thought it wouldn't do to go through the streets this way!'

"Sure enough, there were the sleeves of that garment dangling below the skirts of his broadcloth frock coat; I went at once to his assistance, and helped to undress and re-dress him all right; then out he went with a hearty laugh at the absurdity of the situation.

The Casts of His Hands

"On Friday, May 18," says the sculptor, "Mr. Lincoln received the nomination on the third ballot for President of the United States. And it happened that on that same day I was on the cars, nearing Springfield. By previous appointment I was to cast Mr. Lincoln's hands on the Sunday following this memorable Saturday, at 9 A. M. I found him ready, but he looked more grave and serious than he had appeared on the previous days. I wished him to hold something in his right hand, and he looked for a piece of pasteboard, but could find none. I told him a round stick would do as well as anything. Thereupon he went to the woodshed, and I heard the saw go, and he soon returned to the dining room whittling off the end of a piece of broom handle. I remarked to him that he need not whittle off the edges.

"'Oh, well,' said he, 'I thought I would like to have it nice.'

"When I had successfully cast the mould of the right hand I began the left, pausing a few moments to hear Mr. Lincoln tell me about a scar on his thumb.

"'You have heard that they call me a rail-splitter, and you saw them carrying rails in the procession Saturday evening. Well, it is true that I did split rails, and one day while I was sharpening a wedge on a log, the axe glanced and nearly took my thumb off, and there is the scar, you see.'

"The right hand appeared swollen as compared with the left, on account of excessive hand shaking the day before; this difference is distinctly shown in the cast."

INTO THE LIGHT BY Helen Keller

FACE TO FACE WITH LINCOLN

At the home of Mrs Wadsworth, wife of Senator James Wadsworth, on my recent visit to Washington, there was given into my hands the most precious thing, the most emotion-inspiring that ever came under the touch of my eager fingers.

It was the death-mask of Abraham Lincoln.

As my fingers played over that cold mask, it seemed suddenly to be metamorphosed into the warmth of the living flesh. I traced the high, splendid forehead, the deep-sunken eye-sockets, the rugged nose, the full-lipped mouth, the deep-creased lines of patience and pain, and I felt the glowing love of humanity which was in the heart of this man, and the infinite sorrow that was his.

I felt for a vivid moment as though I were in actual communion with this great soul, and a wave of gratitude and reverence swept over me which was overwhelming in its poignance.

To feel with my fingers the actual features of Abraham Lincoln! It brought back so many memories of this man's beautiful and stirring life, which, ever since the days when first I began to spell words into sentences and sentences into connected narrative, had been precious to me.

I thought of Lincoln as the man of sorrow and the man of wisdom. I thought of that clarion declaration of his belief:

"I say that no man is good enough to govern another man without that other man's consent."

And again: "As I understand the spirit of our institutions, it is designed to promote the elevation of men. I am therefore hostile to anything that tends to their debasement."

I thought of his indictment of militarism's false splendors: "Military glory—that attractive rainbow that rises in showers of blood; that serpent's eye that charms to destroy."

I recalled little homely sayings of his: "I do not think much of a man who is not wiser today than he was yesterday," and "The Lord loved the poor more than the rich, or He would not have made so many of them."

I thought of him as the gawky, hickory-clad country lawyer, traveling the circuit on horseback from one county court to another. I thought of the occasion on which a rugged-faced countryman accosted him on this circuit and insisted on pressing upon him the gift of a jack-knife.

"This knife," quoth he, "was placed in my hands with the injunction that I was to keep it until I found a man homelier-looking than I am myself. Allow me to say, sir, that you are fully entitled to the property."

Homely-looking? Yes, perhaps. But those who found him so saw the flesh and were unaware of the spirit. That spirit seemed to speak to me through Lincoln's death-mask. I wished that I might remain for hours in communion with that silent face, whose silence spoke to me so clearly an eternal message of strength and patience and love.

Sunday—The Pleasures of Distance.

DECEMBER MEETING.

THE Society met in the Dowse Library on Thursday, December 8, 1927, at 3 P. M., Vice-President LEFAVOUR, in the absence of the President, in the chair.

The record of the November meeting was read and approved.

The Librarian reported the following accessions:

From Delano Wight, papers collected by him as assistant officer in charge of the draft in the World War, in the Adjutant General's office, Commonwealth of Massachusetts, 1917–1919.

The Cabinet-Keeper reported the following gifts:

From Mrs. Herbert Lawton, a replica of the life mask of Lincoln made by Truman H. Bartlett.

From Thomas Johnston Homer, a photostat of the Arch and Colonnade erected for the visit to Boston in 1789 of Washington, who was there welcomed by a select choir of singers, "with Daniel Rea, the most famous vocalist of Boston in that day, at their head."

From Dr. John W. Farlow, three photographs, the Harvard Class of 1866 on its Sixtieth Anniversary, the O. K. Club of the Class, and Dr. William Gilson Farlow.

From Joseph Leman Vondel, of Sharon, a photograph of the portrait of Governor Francis Bernard.

From the State of New York, the bronze medal struck to commemorate the 150th anniversary of the inauguration of Governor George Clinton.

The Corresponding Secretary reported that a letter had been received from Edward Motley Pickman, of Bedford, accepting Resident Membership in the Society.

Dr. John Warren, of Boston, was elected a Resident Member of the Society, and Judge Frederic William Howay of New Westminster, British Columbia, was elected a Corresponding Member.

Mr. MEAD submitted a paper, read by Mr. Wolkins, on

Volk

LINCOLN LIFE MASK

It Is Exhibited With Other Lincolniana at Princeton.

Special Dispatch to THE SUN.

PRINCETON, N. J., Feb. 11.—A life mask of Abraham Lincoln will be on exhibition at Princeton University tomorrow as a part of Princeton's observance of the birthday of the civil war President. Several official documents bearing Lincoln's signature and a letter addressed by him to Princeton University, then known as the College of New Jersey, in appreciation of the honorary degree of doctor of laws which was conferred on him in 1864, will also be shown.

The life mask of Lincoln is a copy of the original made by L. W. Volj in 1860, which is now in the National Museum at Washington. One of the documents was written in Washington from the War Department. It is dated May 31, 1862, and is signed by both Abraham Lincoln and Edwin Stanton. It concerns the appointment of the Rev. Nathaniel West, father of Andrew Fleming West, former dean of the Graduate College at Princeton, to the position of chaplain of the United States hospital at Philadelphia. Another legal document signed by Lincoln concerns the appointment of John T. Robinson as deputy postmaster at Princeton.

The letter which Lincoln wrote to the College of New Jersey expressed the appreciation of the President for the honorary degree which was conferred upon him, though absent, in 1864. He stated in the letter that "the award of the LL. D. degree is not so much a sign of esteem for his own worth but a gratifying proof of the hearty devotion everywhere exhibited by our schools and colleges to the national cause."

The Sun
The Globe and Commercial Advertiser.
PUBLISHED DAILY EXCEPT SUNDAY BY THE SUN PRINTING AND PUBLISHING ASSOCIATION, 280 BROADWAY, NEW YORK, N. Y. TELEPHONE, WORTH 2323.

TUESDAY, FEBRUARY 11, 1930.

Bob Davis Recalls:

How There Came to His Possession a Priceless Gift—a Life Mask of Abraham Lincoln.

DEAR MR. DAVIS—Several years ago in your column appeared a story about how you came into the possession of Leonard Volk's life mask of the martyred President. Would it be asking too much if I request its republication on the 121st anniversary of Abraham's birth?

AN AMERICAN CITIZEN.

BEFORE me, resting upon a bookcase as I write these lines, reposes the plaster life mask of the Martyred President. Set in a deep frame and protected by glass, the pallid reproduction has lost none of its original cold whiteness. The noble brow shows slight depressions at the temples. The nose is set perceptibly to the left side of the face, while the base of the jaw on the same side discloses a similar trend. Nothing in masculine anatomy could be finer than the straight mouth, the firm lips and the strength revealed. While there are structural defects in the high cheekbones, there is a majesty and splendor emanating from the whole cast that renders unworthy any effort to describe it.

* * *

About 20 years ago I was encamped on the shore of Lake Keezer, Oxford county, Me. On a hill overlooking the water Douglas Volk, portrait and landscape painter, resided in a beautiful chalet much of which he had built with his own hands. Inasmuch as art and literature are twins I decided to call upon and pay my respects to the distinguished artist. From the shore of my own camp I set out in a canoe and paddled a mile up the lake to the dock of the painter, arriving about 8 o'clock in the evening. His famous picture of "Maid Marion," for which his daughter posed, had been finished but a short time before and was still on the easel.

We spent a most agreeable evening, smoked several pipes and, like the walrus and the carpenter in "Alice in Wonderland," talked of "many things." In the course of the conversation I remarked that the memory of but few men would survive the century.

"Name one?" asked the kindly artist, who evidently wanted me to ride my hobby.

"Abraham Lincoln."

Volk's face lit up, so I launched into minute particulars in support of my selection. In short, we talked only of the Rail Splitter until midnight, in full accord as to his genius and character. I must have displayed great fervor, because Volk asked me if time would change my admiration for Father Abraham.

"Impossible," I replied. "Every year increases his universal fame. He will remain a shining light for all time. My one regret is that I never saw him."

* * *

Volk followed me to the door as I was about to go. While we shook hands he peered over his glasses with a quizzical expression in his eyes and said: "Would you like to see just how Lincoln really did look?"

"Would I!"

That was enough, apparently. He asked me to sit down a moment and went to a closet, from the top shelf of which he tenderly lifted down an object wrapped in brown tissue paper.

"Open this," said he, drawing up a chair opposite me.

Bewildered by his manner I slowly unwrapped the parcel, which was wound in many folds of paper. Presently I began to feel certain outlines that suggested a human countenance. I stopped and looked at Volk.

"Go on," he said, almost urgently.

As the wrapping thinned I got an electric shock. The contents seemed almost alive. A few more turns; I positively grew faint as the face was disclosed.

"Lincoln!"

On my knees rested the priceless replica. It was chalk white, heavy and beautiful. I was numb with astonishment.

* * *

"And this is yours?" I asked when I found voice.

"No. It's yours," he said. "I believe with all my heart that none other is more entitled to it. Please, with my compliments—and with all my heart.

"The intaglio from which this mask was taken was made by my father, Leonard Volk, at Springfield, in 1861. It is the only life mask of Lincoln in existence. None other was ever made. The original is in the Smithsonian institution at Washington. Several replicas were made; this is the third. I want you to have it. Treasures of this sort belong in the hands of those who revere them. I insist! Good night."

Such a gift! Such an hour! With Lincoln in my arms I walked slowly down the gravel path to the stone steps that led to the water. The night was black as Erebus, but I felt my precious way with caution, arriving safely at the canoe. Removing my coat, I placed the mask, which I unwrapped from the paper, face upward in the forward quarter. Never was keel pushed more gently from any shore. The frail craft glided away in the darkness, each stroke of the paddle measured with anxiety.

* * *

Around each point of land, far from shore, I paddled slowly as a funeral moves. Nothing should hurry my argosy nor disturb its priceless cargo. After a time the light from my campfire cast a pathway to the canoe. Down the cloth of gold I steered my ship and at the shore cried out to my companions to come and welcome my passenger, Abraham Lincoln.

And they came and saw, and I told them the story of the great gift and how I had brought Lincoln back with me. Far into the morning we sat beside the white mask and marveled at the welding of simplicity and permanence in the man that Nancy Hanks gave to the Christian era.

* * *

This Leonard Volk life mask of Abraham Lincoln, precious gift to me from the sculptor's son, rests atop my bookcase, so that all men who would stand in The Presence must look up to it.

BUFFALO N Y NEWS
THURSDAY, FEBRUARY 12, 1931.

Catalog
No. 120

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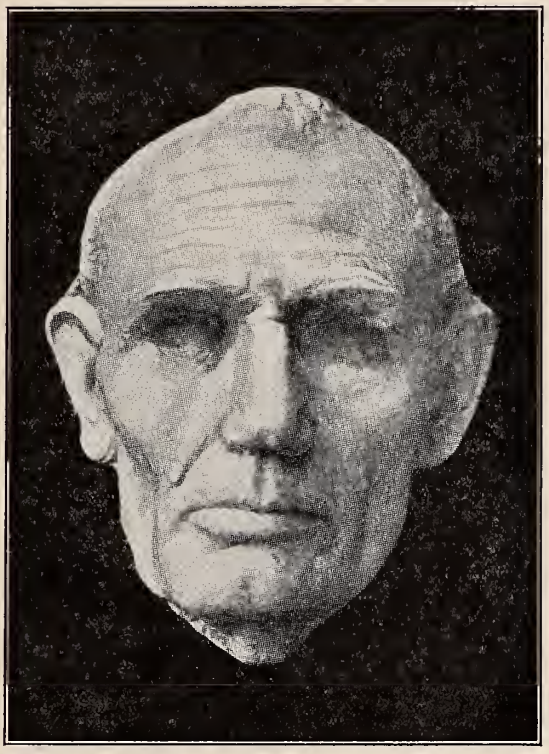

Life mask of Abraham Lincoln made by the American sculptor Leonard Volk at Springfield, Ill., in 1861.
(*See back of Catalogue*)

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An Excessively Rare Cast

of the

Original Lincoln Life Mask

THIS is one of six original casts of the life mask of President Lincoln made at Springfield, Ill., in 1861, by the famous American sculptor, Leonard Volk. Volk was the first artist to whom Lincoln sat for a portrait — a bust, finished a month before the Chicago convention — and for the facial likeness Volk made this life mask. The master mould from which the masks were cast is now in the National Museum at Washington.

Of the six casts made, this one and the one owned by Mr. Robert H. Davis are the only originals in private collections. This one is the only one available for purchase: the other five are unobtainable at any price. The previous owner of this cast believes his to be unique in that the artist gave it a thin ivory coating which takes away the usual unpleasant whiteness of the plaster.

Made shortly before Lincoln's first nomination to the Presidency, the mask is, according to the art historian T. H. Bartlett, "the first reliable contribution to the material upon which a safe examination of the forms of Lincoln's face can be made. The mask is indeed priceless for without it, it would have been practically impossible to have arrived at any very definite judgment of the true character of Lincoln's facial construction."

The photograph (see front cover) falls short in suggesting the strength and benignity of Lincoln's face as conveyed by the startling realism of the mask itself.

An important and unique addition to any collection of Lincolniana, it is probably the last time that one of the original life masks will be offered at public sale.

$500.00

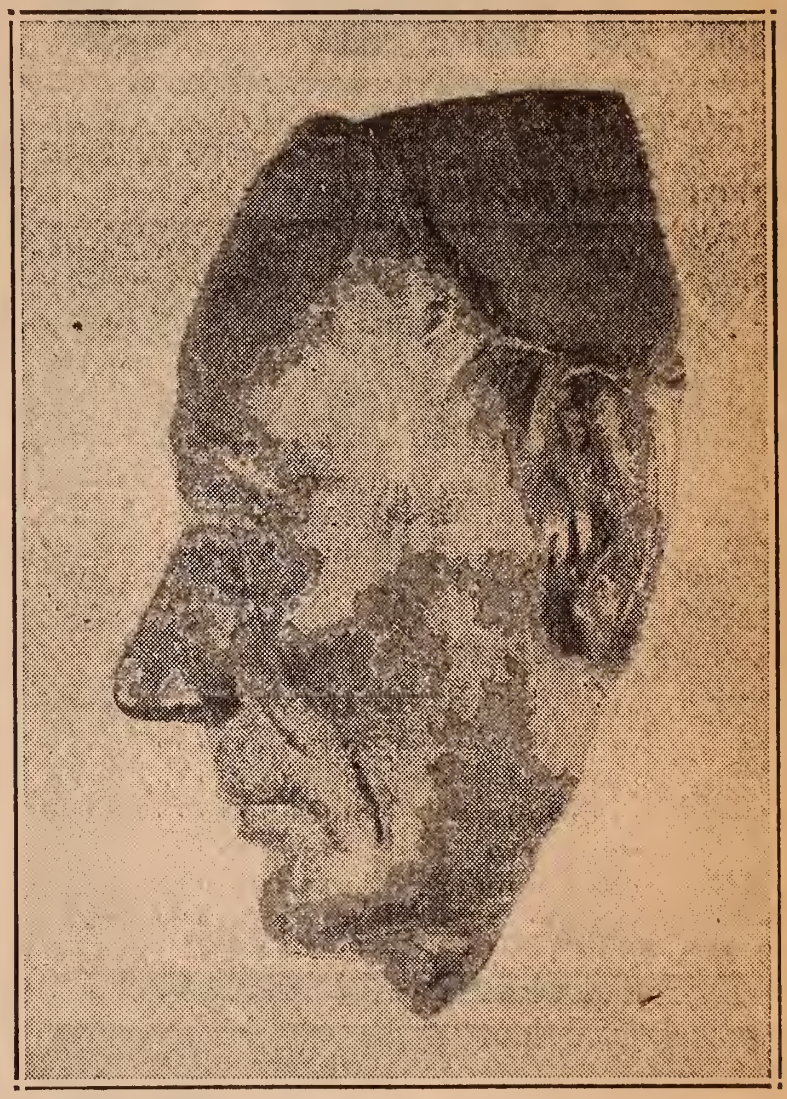
THE SCHULTE PRESS, N. Y.

Detroit News 2/12/33

PHOTOGRAPH OF A LINCOLN LIFE MASK made at Springfield, Ill., in 1860. A newspaper reporter of that day described Lincoln as follows: "His eyebrows are heavy and move almost incessantly as he becomes animated. The lower part of his face is strongly marked by long angular jaws; but, unlike such a formation generally, his chin is broad and massive. His prominent cheek-bones and large full but closely compressed mouth, with the deep lines about it, impress one with vivid ideas of his sternness, determination and will."

THE BOSTON SUNDAY GLOBE—FEBRUARY 26, 1933

ARMENIAN YOUTH STIRRED BY LINCOLN STORIES NOW RICH ENOUGH TO PRESENT LINCOLN GIFT



TWO VIEWS OF REPLICA OF BRONZE MASK OF LINCOLN.

MORE than 50 years ago, when Turkey was an absolute monarchy under a Sultan, the spirit of "Honest Abe" Lincoln penetrated into the interior of that country and laid hold upon the imagination of a poor Armenian lad, Dikran M. Bedikian, now a well-to-do rug merchant of Montclair, N J.

The story of America's greatest son of the common people was first told the boy by an American, Rev Albert W. Hubbard, for 26 years in Turkey under the American Board of Commissioners for Foreign Missions.

As a slight "gift of gratitude" to the American board, Mr Bedikian, whose undying passion for Lincoln through the years has resulted in one of the finest private collections of Lincoln material in the country, has presented the board a replica of the famous bronze mask made of Lincoln when he was nominated for the Presidency at Chicago in 1860. This replica, the original of which Mr Bedikian owns, was shown yesterday at the informal service held at 12:15 in the board rooms at 14 Beacon st, when special tribute was paid Abraham Lincoln.

In searching for Lincolnia, Mr Bedikian cultivated the acquaintance of Lincoln's family and other men and women who had known him. He procured a lock of Lincoln's hair to ascertain the true color, dark brown with a tinge of ruddiness under sunshine. He soon formed in his mind's eye an exact picture of Lincoln's commanding presence and of the marvelous hazel gray eyes, whose steady gaze once seen, could never be forgotten.

Taking his collection of Lincoln's pictures, each one of which portrayed some special phase of Lincoln's character, Mr Bedikian had an artist friend copy them, and later, out of admiration for the Gettysburg address, instructed Loufti Jacobian to execute three panels depicting this immortal speech.

NO DEATH MASK OF LINCOLN

Compiled by HERBERT WELLS FAY, *Custodian Lincoln's Tomb*

All these years, almost weekly, some one will refer to the "Death Mask" of Mr. Lincoln. There was no death mask of the Martyred President. Leonard W. Volk, the noted sculptor, made the first life mask and it is used by about every painter and sculptor making a canvas or bust of Lincoln.

Sculptor Mills made the second life mask a few weeks before his tragic death. It was so recent there was no necessity for a death mask and none was made.

The latest inquiry in this line is the following.

Liebes-Heim, July 2, 1935.

Mr. H. W. Fay,
Custodian Lincoln Tomb,
Springfield, Ill.
Dear Mr. Fay:

Appreciate your sending copy of May 18 issue of Springfield Week by Week in reply to my letter of June 17th. I am subscriber to this weekly because of your articles, and had read this regarding the condition of Lincoln's body. It was your article that provoked my inquiry.

My difficulty lies in trying to understand how Mr. Lincoln's body could be sealed in glass and lead and yet have sculptors take so-called "Death Masks". Was it opened for this purpose and if so, didn't it affect the preservation of the body? A reply envelope is enclosed and I'll thank you for your opinion.

Truly,
H. E. Luhrs.

At the time of Chicago World Fair I saw Leonard W. Volk often in his studio. He was never too busy to stop and look over a batch of Lincoln photographs and express his likes and dislikes. He was very partial to the Hesler sittings, saying that they show a rugged strength that did not appear in so many of his pictures. Many of the lines of the Hesler prints are portrayed in his models of Lincoln. He said he could never forgive Mr. Lincoln for hiding the strong lines of an interesting face with a beard. In looking over a pile of sittings he would invariably stop at the German-Butler-McNulty print, the original negative of which I own, and would point out the features that he especially admired. Lincoln, like many other people of rugged facial lines, showed a sad expression when in repose, which was all changed when engaged in conversation. Volk could always interest Lincoln and he would look at this sitting and say, "I often saw him when he looked just like that."

On the back of a German-Butler-Mcnulty photograph Mr. Volk wrote for me the following:

The photograph of Abraham Lincoln, one of the first with a beard, I regard as one of the best, if not the best, as I remember him after he allowed his beard to grow.

Leonard W. Volk.

Chicago, March 13, 1893.

This tribute from a critic of world fame adds much to the desirability of my original negative of this great man.

As I from time to time visited Mr. Volk's studio, he, without stopping his work, would tell me incidents of his connection with Lincoln.

He said he first met him in 1858 at the time of the Lincoln-Douglas debates. At the request of Douglas, who was a distant relative, Volk accompanied a party by special train to Springfield. They stayed over night at Bloomington where Douglas spoke. They went on to Springfield where they both addressed the people. On the trip Lincoln promised Volk that he would give him a sitting. A little later Lincoln was in Chicago as an attorney in the "Sand-bar" case and Volk went to see him and made arrangements for the promised sittings. This was in the early part of April, 1860. There was

no elevator in the building and daily Mr. Volk could hear Lincoln ascending the stairs, generally at two steps at a time. During the sitting Lincoln told interesting stories, Which Mr. Volk told me made his work seem like play.

On Thursday, May 18, 1860, Lincoln on the third ballot was nominated for the Presidency. Volk was on his way to Springfield and got word of the nomination at Bloomington. After registering at the Chenery House, he went at once to the Lincoln Home. He met me at the door and after congratulations, he agreed to give me Saturday afternoon at the Butler Studio when several photographs were made.

By previous appointment Volk was to cast Mr. Lincoln's hands on Sunday following the memorable Saturday. Lincoln had difficulty in understanding that to show life he should grasp something. Lincoln replied, "How can I grasp something with nothing to grasp?" Lincoln sawed off a piece of broomstick and the cast of his right hand shows action, while that of his left hand shows inactivity.

At the time of this visit after the nomination, Mr. Volk gave Mrs. Lincoln one of his busts of Lincoln.

McVickers Theatre,
Chicago, March 31st, 1895.

Mr. H. W. Fay,
Editor, &c, &c.,
DeKalb, Ill.

My Dear Sir: Replying to your favor of 29th inst., will inform you that Lincoln gave me Saturday afternoon, May 20th, 1860, four (4), poses in Butler's photo rooms. Nobody was present but us three, that I remember. The views were front, rear and the two flanks. The negatives were given to me with proofs but were burned up in the blaze at Chicago, 1871. I never heard from Butler afterward. With what I write and the enclosed reprint from the Century Magazine, guess you will have all you want.

I have no photos of the life mask here but may find one for you at my Lodge, Osceola, Wisconsin, where I have a stock farm, from which I just came, and shall not return again till about July 15th.

Yours very truly,
Leonard W. Volk.

15

541 East 78th. Street,
New York. October 22, 1931.

Mr Louis A Warren, Director,
Lincoln Historical Research
Foundation,
Fort Wayne,
Indiana.

My dear Mr Warren, -

I think you will recall a few years ago we wrote you from Washington Mews, New York, in regard to one of the rare masks of Lincoln by Leonard Volk, which had been brought to us to place. At that time you answered you did not feel you could make the purchase although you would very much have liked to have this life mask.

We returned it to the owner that spring but this fall he has brought it back to us again, begging us to place it for him. He has lost very heavily and is trying desperately to raise a certain sum from a few of his possessions. For that reason he says he is willing to take now $ 300.00 for it.

It seems so exactly the right place for it in your fine Collection which we hear is really the best collection of Lincolniana in the country, that we are writing you again in regard to it, hoping that now you may be able to acquire it.

Trusting to hear from you at your convenience,

Very sincerely,

Laura M. McKey

See letter June 1932.

The Misses McKey,
541 East 78 Street
New York City.

The original mask of Lincoln was made in Chicago, April 1860 just after Lincoln had delivered at Cooper Union New York the speech which electrified the country and brought him in November the Presidency of the United States.

It is now in the National Congressional Library Washington, D.C.

The mask bears on the top the following inscription;

"This cast was made for Allen Thorne Dyker
a subscriber to the fund for the purchase
and presentation to the United States Goverhment of
The original mask made in Chicago, April
1860 by Leonard Volk. This cast was
Taken from the first replica of the original
in New York City, February 1863. "

The cast is in perfect condition/

October 29, 1935

Miss Laura M. McKay
541 East 78th Street
New York, New York

Dear Madam:

Thank you very much for calling to our attention again the mask by Volk but inasmuch as we have one of the very early masks from this same mask, somewhat recently acquired, we would not care to another.

We will be very glad, however, to keep your letter with the information it contains as we often have inquiries for pieces of Lincolniana such as you have for sale. Thank you very much for again calling this to our attention.

Very truly yours,

LAW:LH

Director

N.Y. Sun
2/12, 1936.

How Lincoln's Life-Mask Was Made

Sculptor Volk's Own Story of the Great President's Conduct Under Ordeal by Plaster.

By PERRITON MAXWELL.

The recurrence of Abraham Lincoln's birthday anniversary gives pertinence to some interesting facts relating to the famous life mask of our sixteenth President as recorded by the man who made it. He was the American sculptor Leonard W. Volk, who died in Rome forty-five years ago. In a manuscript bequeathed to his son, the late Douglas Volk, himself a distinguished painter, the sculptor tells in detail how the mask came to be molded from Lincoln's countenance at Chicago, in 1860. It was the writer's privilege to make excerpts from the elder Volk's narrative, which presents a most intimate and delightful verbal portrait of Lincoln. Here are the main facts as given by the sculptor, who was among the few who knew Lincoln intimately.

While only six replicas of the mask are in existence, it is one of the most noted objects of its kind in the world. Cheap copies of it are on sale in the art shops, but they bear little or no resemblance to the Volk original and utterly lack the firm definition of Lincoln's facial structure in the master mold.

It was during the senatorial contest between Lincoln and Stephen A. Douglas in 1858 that Volk first met the loose-limbed Kentucky giant who was to become one of the immortals. The sculptor had been invited to join a party of Lincoln's supporters, who had chartered a special train for a speech-making tour of Illinois. Bloomington was the first point of attack in the campaign, and here the group stopped overnight at the only hostelry in the place, the Landon Hotel. Volk's description of Lincoln's personal appearance at this time is worthy of preservation in permanent form. He writes:

"We were sitting in the hotel lobby after supper when Mr. Lincoln entered alone carrying a disreputable old carpet bag and wearing a weatherbeaten silk hat (much too large for him), a long, loosely-fitting frock coat of black alpaca, with vest and trousers of the same flimsy material. As he handed his bag over the counter to the clerk in charge, he asked if he was too late for supper. Told somewhat brusquely that the supper hour was long since past, but that 'something could be scraped up' for him, Lincoln replied, 'Oh, that's all right. I don't want much.'

"It was June and unseasonably warm, and Lincoln, who, we learned later, had walked up from his train alone, hurried off to the washroom to remove the dust of travel. He waved to us cordially as he passed. When he returned to the lobby it was crowded with friends who hailed him as 'Old Abe.' He greeted them with that familiar too short. In fact, I urged him to leave his hair as it was. I looked upon his great shock of hirsute from an artist's viewpoint. But he would not consent to my suggestion, declaring he must get himself 'tidied up.' "

At exactly 7:30 next morning Lincoln was on hand. Volk's studio was on the fifth floor and there were no elevators in those days. After his sitter's second or third visit the sculptor learned to know his quick steps on the stairs. "Often he came up three steps at a stride."

At the first sitting Lincoln remarked: "This is all new and strange to me, Mr. Volk. You know, I've never posed before for a sculptor or painter, only for daguerreotypes and photographs. How do we begin?"

Volk asked him to stand against the studio wall while he made a crayon mark above the head and close down upon the skull. The distance from the floor to the top of Lincoln's head was 6 feet 1 inch. "You are just twelve inches taller than Judge Douglas," the sculptor told him. "That ought to be enough advantage to let me win all my races against him," dryly remarked Lincoln.

Measurements of Lincoln's head and shoulders were carefully made and the artist told the statesman that on his next visit a cast would be made of his face. This would save many tedious sittings, the sculptor explained. "He seemed disappointed that our first session was so simple and I could see that he was not at all pleased at the prospect of having a mold made of his face," says Volk, and goes on:

"Before beginning the cast on the following day and knowing Mr. Lincoln's fondness for a story, I told him of the misadventure of one of my studio helpers whose ambition outran his skill. The man was a swarthy little Italian and what is known as a formatore in plaster work. As I continued with my narration I saw the look of apprehension fade from Mr. Lincoln's face, an expression of delight taking its place. He confessed to me later that he thought the operation might perhaps cost him an eye or at least leave some kind of painful scar. He had an idea that the application of the plaster was made after it was hot.

"I explained that my Italian assistant was named Matteo Mattei, which I shortened to Matt. He had traveled with a companion through Switzerland selling plaster images before coming to me. One day a gentleman in Geneva asked Matt if he could make his likeness in plaster. 'Why, of course, señor,' boasted the image peddler. 'I am a sculptor.' So the little Italian

ingratiating smile on his rugged face. I had a fine chance to study his features at close range. After awhile he began to look very tired and finally, excusing himself, he strode off to the dining room, where he was left to eat his belated meal in peace."

Volk, having made some rapid pencil sketches of Lincoln, goes on to say: "I did not intrude myself on him that night. But next day when we were all in the town of Lincoln (Logan county), where some short speeches were made by the candidate and his advocates, I was formally presented to 'the coming man.' He grasped my hand in both of his own large ones with a vise-like grip and, looking down into my face with his dark, penetrating eyes, said:

" 'I'm very glad indeed to know you, Mr. Volk, because I've been reading about you in the papers. You are making a statue of Judge Douglas, I believe.'

" 'Yes, sir,' I replied, 'and some time when you are in Chicago and can spare the time, I would like to have you sit to me for your bust.'

" 'I'll be glad to,' he returned cordially, 'the very first opportunity I have.'

"But it was two long years," bewails the sculptor, "before I saw Mr. Lincoln again. I was in my Chicago studio in the Portland Block when I noticed in the morning paper the statement that 'Abraham Lincoln is in town on business.' He had been retained as one of the counsel in which the Michigan Central Railroad was, I believe, the defendant. I at once decided to remind him of his promise to pose for his portrait bust."

Volk found Lincoln in an anteroom of the United States District Court in a building then known as the Larmon Block. His feet were propped up on the edge of a long table. His thick, dark hair stood out in all directions, "looking," declares the sculptor, "as if it hadn't been combed for a week." He recognized Volk immediately and said that the pending case would keep him in Chicago for at least a fortnight, and added: "I shall be glad to give you the sittings. When shall I come and how long will you need me each time?"

"We agreed that mornings, just after breakfast, would be the best time," relates the sculptor. "He could then remain in the studio until court opened at 10. I told him I would be ready for him next morning, Thursday, any time after 7. That was in April, 1860.

" 'I'll be there,' Mr. Lincoln assured me, and added, 'I think I'll go to the barber and have my hair cut before I come.' I begged him not to let the barber cut his locks mixed a large pailful of plaster, laid the Swiss gentleman flat on his back, stuck a quill in each nostril for him to breathe through and told him to close his eyes and not to stir an inch. Matt poured the soft plaster all over his trusting patron's face and forehead and awaited developments. As the plaster began to set, Matt became uneasy, then frightened. He had never attempted such a job before and, of course, he had neglected to prepare the face properly, especially the luxuriant growth of beard and mustache and the short hairs about the temples of his patron. Soon the plaster was a solid mass lying like a block of granite on the Swiss gentleman's countenance. Matt shouted some excuse into the half-obstructed ear of his 'sitter' and hurried from the room. 'Then,' said he, 'I run like hell!' "

One may believe Mr. Volk's comment that Lincoln's eyes twinkled with mirth as he asked: "How did the Swiss gentleman get the stuff off his face?"

"I replied that probably after a reasonable period of waiting for the 'sculptor' to return, he had to break it off and cut and pull out all the hair to which the plaster clung. It must have taken an hour or more to get rid of the tenacious material. Matt took special pains to avoid Geneva after his artistic experience there. But his companion, who somewhat resembled him, not knowing anything about his partner's performance, went to Geneva shortly afterward and was overhauled by the plaster victim and nearly cudgeled to death."

The sculptor must have been a good story teller, for, says he: "Tears of merriment actually trickled down Mr. Lincoln's bronzed cheeks, and he was wholly unafraid of what was to follow."

Lincoln was placed in a commodious chair facing a long mirror, and as Volk put on the plaster without interference with his sitter's eyesight or his free breathing through the nostrils, he could see every move that was made. In about an hour the mold was firm enough to be removed, and being all in one piece, with both ears perfectly impressed, it clung rather stubbornly. This was chiefly because the cheek bones were higher than the jaws at the lobe of the ears. "But with Lincoln's own aid," relates the sculptor, "the cast was gradually worked off without breaking. This procedure hurt him considerably, as a few hairs on the tender part of the temples were pulled out with the plaster, which made his eyes water, but the recollection of the Swiss gentleman's worse plight seemed to make him stoical about the pain."

Fifty-Six Heroic Statues Honor the Memory of Lincoln

School children of Kansas City are giving their pennies to the Lincoln Memorial Fund, sponsored by the Patriots and Pioneers Memorial foundation, to erect here a statue of Abraham Lincoln. Last year the children gave $1,719.42 to this fund. This year they are urged to give more, and individuals, institutions and organizations of all kinds have been asked to contribute to a Lincoln memorial that will "instill in the youth of our city ideals of patriotism; a reverence for the founders of this nation; an appreciation of their wisdom and high ideals of government; to interest them in the study of the lives and history of Lincoln and other statesmen; to arouse in them a love for our country and its traditions, that they may be proud to have a part in the government and be able to vote intelligently for good men to administer the laws of the land."

It may be that the statue of Lincoln, to be erected in this city, will be a replica or exact copy of one of the statues of the Great Emancipator already standing in other cities, statues which are described in the following article.

[Photographs of a famous Lincoln portrait and striking statues are presented in the rotogravure section of this issue.]

By A. B. Macdonald.

In this country are fifty-six heroic statues of Abraham Lincoln. Fifty-three of them are in bronze, and three in marble. They were made by thirty-seven different sculptors and stand in forty-nine cities, in nineteen states, from the Atlantic to the Pacific. Washington has four and Chicago has three of these heroic statues, life-size or larger, of Lincoln.

These fifty-six statues represent Lincoln in all phases of his life, from when he was a "Hoosier youth" in Indiana, until the day of his death. But millions of persons who see them ask: "Are they really accurate likenesses of Abraham Lincoln, the circuit-riding lawyer, the campaigner, statesman, debator, President, orator and emancipator, as he stood and sat and moved among men?"

The answer is that before any of the present statues of Lincoln were created their sculptors had access to a perfect life mask of Lincoln's face, and diagrams of his body, made in 1860. Also there were two busts of him, made from life by two talented sculptors, one in 1860, and one in the year of Lincoln's death. Therefore all the statues of Lincoln that represent him after 1860 should be or could be accurate portraits of him. The sculptors who made statues of Lincoln as a youth and as a "rail splitter" had to imagine how he appeared then, of course, for there was no portrait of him in those early days.

An Excellent Life Mask.

In 1860 Leonard W. Volk, a sculptor, made a life mask in plaster of Lincoln's face. This was done in Volk's studio in Chicago where Lincoln was trying a law case. Volk wrote of this afterward: "He (Lincoln) sat naturally in the chair when I made the cast and saw every move I made in a mirror opposite, as I put the plaster on without interference with his eyesight or his free breathing through his nostrils. It was about an hour before the mold was ready to be removed, and being all in one piece, with both ears perfectly taken, it clung pretty hard, as the cheek bones were higher than the jaws at the lobe of the ear. He bent his head low and took hold of the mold and gradually worked it off without breaking or injury."

During the many visits of Lincoln to Volk's studio, the sculptor made sketches, measurements, and plaster casts of Lincoln's head and neck. He had Lincoln strip to the waist so he could make actual studies of his shoulders and chest. He made plaster casts of Lincoln's right hand, and made measurements of his arms, legs and other parts of his body. From all of these Volk made a full bust of Lincoln in plaster, then the bust in marble, and later the bust in bronze. The marble and bronze busts are in the Smithsonian Institution in Washington.

In 1876 Volk made a life-size statue of Lincoln in plaster. This stands in the Illinois state house in Springfield. It is the bearded Lincoln of White House days. Volk followed this with the climax of all his work as a sculptor, the heroic bronze statue of Lincoln which was unveiled in Rochester, N. Y., in 1892.

Vinnie Ream, who was a schoolgirl in Columbia, Mo., was the only person for whom Lincoln posed for a bust and statue of himself after he was elected to the presidency. When she was only 16 years of age she went daily to the White House in Washington to make from life a model in clay for the statue of Lincoln that stands in the rotunda of the capital in Washington. The likeness of Lincoln made in 1865 by this girl is acknowledged to be one of the best ever made of the "Great Emancipator."

The Flannery Statue.

Another marble statue of Lincoln that stands in Washington was made by Lot Flannery. He was an Irish boy apprenticed to stonecutters who worked on the wings of the capitol building. Becoming an expert stonecutter, he turned to sculpture. He was in Ford's theater the night Lincoln was assassinated, and this inspired him to make a statue of Lincoln. It cost $7,000 and was paid for by popular subscription. He finished it in 1868. It stood upon a pedestal forty feet high in front of the District of Columbia courthouse in Washington. In 1923 it was replaced on a pedestal only ten feet high.

A famous bronze statue is that made by Thomas Ball. It cost $17,000, and was paid for by small contributions given by thousands of Negroes. It is in Lincoln park, Washington.

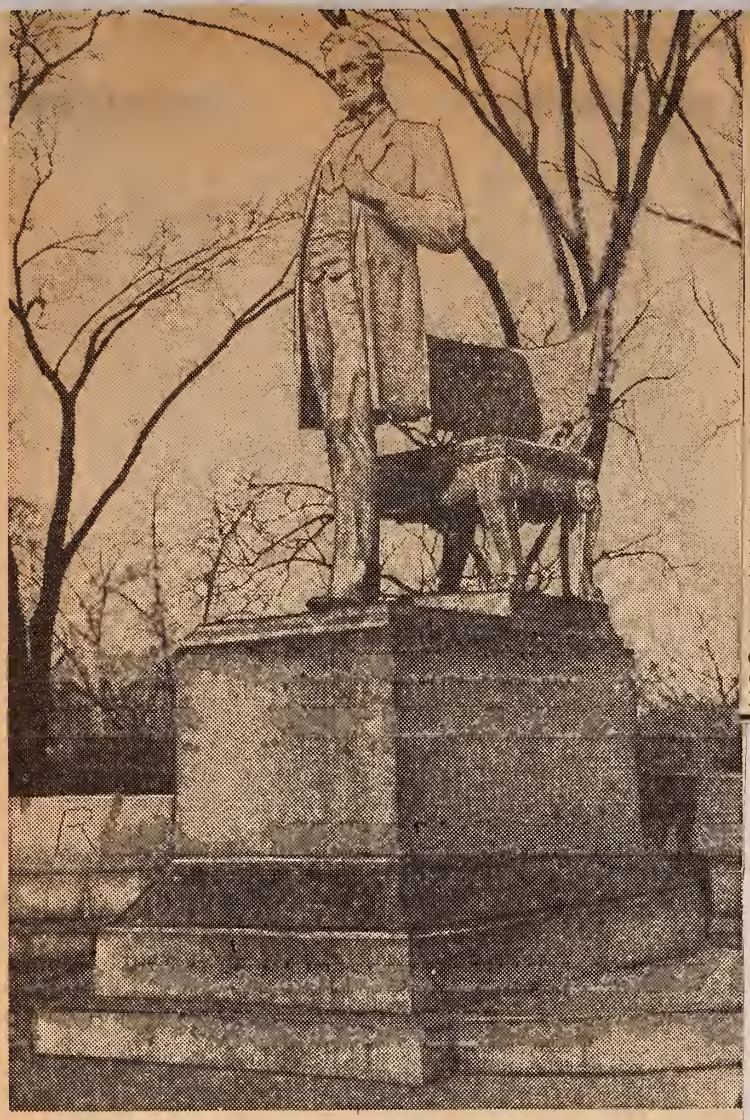
This country's most impressive tribute to Abraham Lincoln is the National Lincoln Memorial in Potomac park, Washington. Henry Bacon was the architect of the building, and Daniel Chester French was the sculptor of the colossal statue of Lincoln. Congress appropriated 3 million dollars for this memorial, of which $88,400 was for the statue and its pedestal. The figure of Lincoln, in white marble, sits in a massive chair. The head is slightly bowed, and the hands rest on the arms of the chair. The figure is nineteen feet high. It would be twenty-eight feet high if it were standing.

In the Washington (D. C.) cathedral is a large bronze statue of "Lincoln at Prayer." It was made by the sculptor, Herbert Houck, and was given to the cathedral by his sister, Mrs. William T. Hildrup, jr. Lincoln is represented here upon his knees, his head bowed in prayer. It symbolizes the religious character of the Civil war President.

Twelve Statues in Illinois.

In Illinois, where Lincoln spent the greater part of his life, are twelve Lincoln statues. Only one other state, New York, has half as many. Three Lincoln statues are in Chicago. Two of these, a standing figure, eleven feet tall, in Lincoln park, and a seated figure in Grant park, are by Augustus Saint-Gaudens. The standing figure was unveiled in 1887 and was at once acclaimed an unusual and wonderful work of art. The cost of this masterpiece, with

(Continued on Page 20.)



THE LINCOLN STATUE IN CHICAGO'S LINCOLN PARK, MODELED BY AUGUSTUS SAINT-GAUDENS, AND DECLARED BY CRITICS TO BE ARTISTICALLY THE GREATEST OF ALL THE STATUES OF THE MARTYRED PRESIDENT. A REPLICA OF IT STANDS OPPOSITE WESTMINSTER ABBEY IN LONDON.

its beautiful setting, was $40,000, all given by Eli Bates.

Art critics have unanimously declared that this standing figure by Saint-Gaudens is artistically the greatest of all the statues of Lincoln. Yet Saint-Gaudens himself was never satisfied with it. He felt that his seated Lincoln in Grant park was his masterpiece. He worked twelve years upon it and when it was finished he said, "I am willing to render it as my tribute to Abraham Lincoln." In his seated statue Saint-Gaudens sought to portray the isolation in which Lincoln lived in the crucial last period of the Civil war.

The Lincoln Statue in Westminster.

Of all the statues of Lincoln that have been erected in America, the standing figure by Saint-Gaudens was selected in 1914 by an American national committee as the most worthy one to present to England in celebration of 100 years of peace between English speaking peoples. A replica in bronze was made of it which stands in London, opposite Westminster abbey, "the high altar of the British empire," where its kings are crowned and where they and other great Englishmen are buried.

The third statue in Chicago is by George Mulligan, in Garfield park. Upon a rough block of stone Lincoln stands beside a tree stump. He wears rough working clothes, his trousers held up by coarse suspenders, his shirt open at the throat, sleeves rolled up and hair touseled, an ax in his right hand. His attitude is that of one who has just chopped down a tree and is pausing to rest. Another statue by Mulligan stands in Peoria, Ill.

In Freeport, Ill., on the site of one of Lincoln's memorable debates with Stephen A. Douglas in 1858, is a bronze statue of "Lincoln the Debater," by Leonard Crunelle. It is Lincoln in mid-manhood, before the cares of the presidency had sobered his countenance, and it is intended to portray the keen, logical debater, standing tall and gaunt, one hand gripping a manuscript behind his back. Crunelle has another statue, "The Young Lincoln," in Dixon, Ill.

Other statues of Lincoln in Illinois are by Van Den Bergen, in Clinton; Lorado Taft's "The Circuit Rider" in Urbana; "The President Elect" by Andrew O'Connor, and Larkin Goldsmith Mead's statue, both in Springfield.

Pennsylvania has four heroic bronze statues of Lincoln. Two are in Philadelphia, one in Wilkinsburg, and the fourth, by J. Otto Schwerzer, at Gettysburg, portrays Lincoln delivering the Gettysburg address, "the most exquisite flower of Lincoln's eloquence, and one of the classic masterpieces of the world."

In New Jersey are three bronze statues of the martyr. One of the most noted of all the statues of Lincoln in America is that by Gutzon Borglum, in Newark. The figure of Lincoln is seated on a rough bench. He leans slightly sideways, his right hand resting flatly upon the bench, and beside it is his silk hat. In his face is a look of mingled sorrow and weariness.

In Manchester, N. H., is a bronze statue of Lincoln as the war President, studying a military map.

One of the four statues of Lincoln in Ohio is that by George Grey Barnard, in Cincinnati. The bronze figure, fourteen feet tall, stands with his large gnarled hands clasped before his waist. The shoes are large and rough, the clothing ill-fitting, the face "furrowed as if by rivers of tears." Much criticism has been leveled at this statue by artists and others who said it was an "untidy" Lincoln. To this the sculptor replied:

"There can be beauty in toil, in sorrow, and in the well-worn clothes and bumpy shoes of the hard worked. It was that kind of beauty that I endeavored to put into my statue of Lincoln: the beauty of work, of suffering and of hardship. There is as much beauty in the gnarled hand that has grasped the plow or the ax as there is in the tender, flowing lines of a young child. It is a beauty of a different type."

A replica of this Lincoln stands in Manchester England, the gift of Mr. and Mrs. Charles P. Taft of Cincinnati. Another replica of it is in Louisville, Ky. Kentucky has two other Lincoln statues; at Frankfort and at Hodgenville, the birthplace of Lincoln.

There is a Lincoln statue in Indianapolis and another in Wabash, Ind. One of the latest and most remarkable of the Lincoln statues to be set up in this country is that by Paul Manship, "Abraham Lincoln, the Hoosier Youth," erected in 1932 in Fort Wayne, Ind.

In Michigan are two Lincoln statues; in Wisconsin, three; in Minnesota, one; in Iowa, two—at Webster City and Jefferson. In Nebraska the spirit of Lincoln is enshrined in two bronze statues, one in Omaha and the other in the capitol of the state. This latter is a bronze by Daniel Chester French. It depicts Lincoln as an orator, and is one of the outstanding Lincoln statues in America.

In Topeka, Kas., is a seated bronze statue by Robert Merrill Gage. Missouri has no bronze statue of Lincoln. Idaho has a Lincoln statue in Boise. In Spokane, Wash., is a Lincoln statue that departs from the usual, and shows Lincoln in the dignified role of commander-in-chief of the Union army, a military cape thrown over one shoulder. School children of Spokane gave $6,000 to help pay for this statue, which cost $25,000. In Tacoma, Wash., and in Portland, Ore., are statues of Lincoln. Los Angeles has three, and Long Beach, Calif., one.

Kan. City
2/5/39

Mr Corly. 2/12/41

THE INDIANAPOLIS STAR, M

Life Mask of Lincoln Made in 1860 Shown in Lawrence County Museum

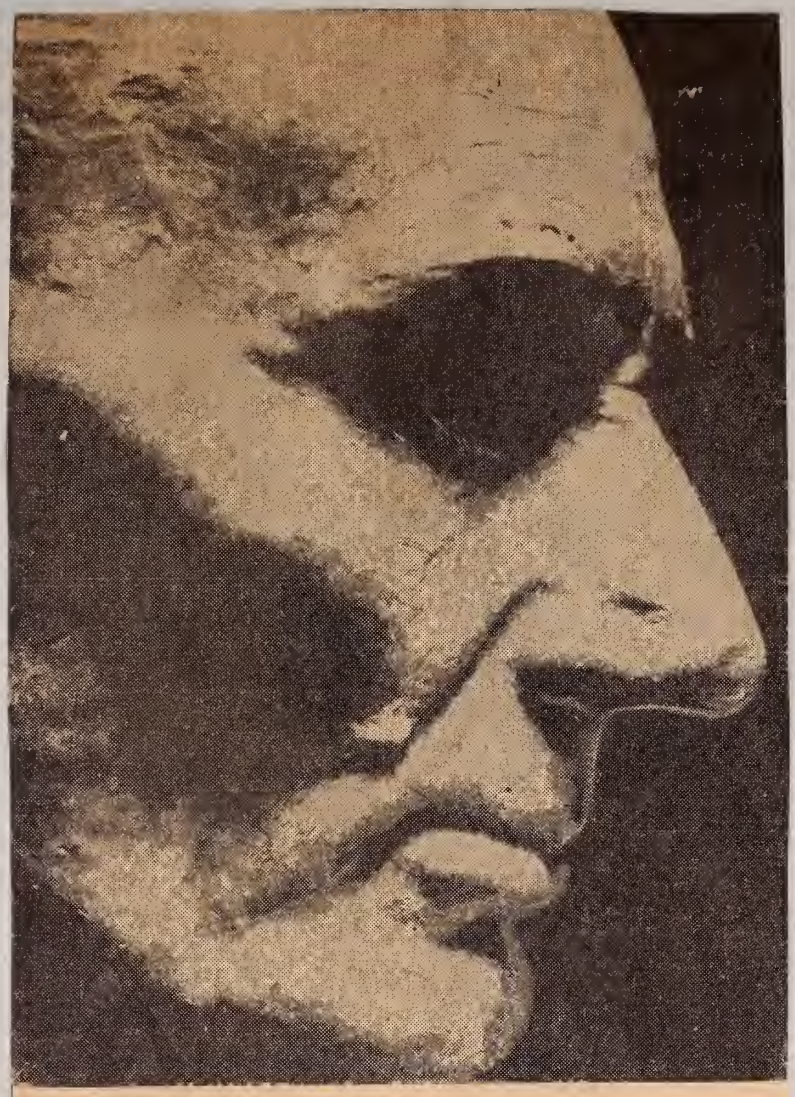
Bedford, Ind., Feb. 11.—(**Special**)—A life mask of Abraham Lincoln, one of two made from the original mold of the celebrated sculptor, Leonard W. Volk, occupies a prominent place in the Lawrence County Museum, gift of State Representative E. Y. Guernsey.

The actual life mask of Lincoln was made by Volk in Chicago in 1860 and is now in the National Museum at Washington. Of the two casts made from the original, Mr. Guernsey was given one by Volk's Italian coworker.

February 12 has a double significance for Representative Guernsey, for it is his birthday anniversary as well as that of the "Great Emancipator."

HOW LINCOLN LOOKED

Waterville, Maine, Feb. 11.—(Wide World)—No artist's hand, but Abraham Lincoln's own features formed the mold from which this replica of the face of the Civil war president was cast. It was made by the sculptor Volk in 1860, when Lincoln was 51 years old and a candidate for president. It is in the collection of 100 likenesses of Lincoln at Colby college. Minneapolis Morning Tribune 2-12-40



How Abe Actually Looked

No artist's hand, but Lincoln's own features formed the mold from which this replica was made by Sculptor Volk in Chicago in 1860, when Lincoln was 51 years old and a candidate for the presidency. It is in a collection at Waterville, Maine. [Daily News-Wide World photo.]

FLOTSAM & JETSAM
9044 SANTA MONICA BLVD - LOS ANGELES.

Feb. 21, 1940

M. A. Cook,
Lincolniana Publishers,
Fort Wayne, Indiana.

Dear Sir:

I have finally secured the necessary information relative to the bronze mask of Lincoln about which I wrote you.

The present owner, an elderly lady in want, wishes an offer on it. The position she takes is this: The mask is a collector's rarity and would be desired only by a collector or by a Lincoln Memorial Association willing to possess the item at a price commensurate with its rarity.

I have checked the auction records for a reference but found no account of a "Life mask". You might have better success.

The accompanying photos are not as good representations as they might be but they will give you something to work on.

Sincerely,
Harry L. Remster

Life Mask of Lincoln

See McClure's Magazine Article - August 1907

The Life Mask of Lincoln was made by W. L. Volk the well-known sculptor, during the time that Volk was making a portrait bust of Lincoln shortly before the Chicago Convention which nominated Lincoln.

This mask was made exclusively for the Lincoln Club of Chicago, each member of the Club having a copy in bronze. I believe there were but fifty members at the time, no one else was supposed even to have had a copy.

However, in 1887, a member of the Club took his copy with him to Paris and while there allowed his friend, Truman H. Bartlett of Boston and a sculptor of repute, to have a copy cast in Bronze by the oldest established and most famous bronze-founder of Paris (vide McClure's)

Later on, during an absence of Bartlett from Paris, Mrs. Bartlett borrowed money on the mask from an art student from Minneapolis studying in Paris and living in the same pension as the Bartletts. When this student was ready to return from Paris to her home, Mrs. Bartlett had not redeemed the mask and it was brought to Minneapolis.

Being in need of money herself this art student told the present owner the facts above related and the mask was purchased. Bartlett prized the mask highly and tried for years to purchase it back. but the present owner never cared to part with it until reverses made it

compulsory for her to sell all her possessions.

These are the bare facts unembellished with romantic fol-de-rol


1860

February 27, 1940

Mr. Harry L. Remster
Flotsam & Jetsam
9044 Santa Monica Blvd.
Los Angeles, Calif.

Dear Mr. Remster:

I wish to acknowledge receipt of your letter of February 21 relative to the bronze mask of Lincoln.

It is with much regret that I again remind you that we are prohibited from making appraisals. However, I might cite this information, that a bronze bust of Lincoln by Volk sold a few weeks ago for slightly less than $50.00. The bust stood approximately 24 inches high and gave the full shoulders as sculptured by Volk in 1860. This is the only auction record which I know of for the past several years as most of these items when they get into the hands of people are donated to historical societies and not put up for auction.

Please let us know the value that she places on the mask.

Yours very truly,

MAC:BS
M.A.Cook

Librarian

March 6, 1940.

Gentlemen: Re: your letter of Feb. 27th, our client calls your attention to the difference between a life mask and a bust of Lincoln. Only fifty one of the former were made, whereas the busts have been duplicated by the hundreds.

She feels the mask is of sufficient importance to merit a bid. I cannot persuade her otherwise.

Thank you for your courtesy and interest.

A. Lottman & Jetran
9044 Santa Monica Blvd.

LOS ANGELES
MAR 7
930 AM
1940
CALIF.

HOLLYWOOD

THIS SIDE OF CARD IS FOR ADDRESS

Lincolniana Publishers,
Box # 1110,
Fort Wayne, Ind.

M. A. Cook

March 11, 1940

Flotsam and Jetson
9044 Santa Monica Blvd.
Los Angeles, California

Gentlemen:

We are exceedingly sorry that we cannot comply with your request for a bid on the Life Mask of Abraham Lincoln by Volk. As I stated in an earlier letter, we are not permitted to make any appraisals.

The owner of the Life Mask might be interested to know that we have offered for sale duplicates of the Life Mask for the past several years. It is our opinion that there is about as many duplicates of the Mask as there is of the Butts.

If the owner should change her mind and give you a price on the reproduction, please keep us in mind and give us a chance to purchase the Life Mask.

Yours very truly,

Lincolniana Publishers

Life Mask of Lincoln Made in 1860 Shown in Lawrence County Museum

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February 12 has a double significance for Representative Guernsey, for it is his birthday anniversary as well as that of the "Great Emancipator."

Indianapolis Star 2/12/40

THE BERKSHIRE MUSEUM
PITTSFIELD, MASSACHUSETTS
FOUNDED BY ZENAS CRANE
1903

STUART C. HENRY, DIRECTOR

Feb. 13, 1942

Lincoln National Life
Insurance Co.
Fort Wayne, Ind.

Gentlemen:

Our public library suggested that you would be excellent people to write to obtain a little information of life masks of Lincoln.

This museum has had for many years a life mask of Lincoln made by Leonard Volk in 1860. The mask, in perfect condition, was presented to us many years ago by Stephen A.Volk, a well known artist of his time, and a man who has relatives living in Pittsfield today. According to page 249 of Laurence Hutton's "Portraits in Plaster" this mask is "the most perfect representation of Lincoln's face in existence." Mr. Hutton was my father's uncle and I understand that he gave his large collection of masks to Princeton University.

We have written to Princeton, and we are writing to you, to learn if you know if there were but two life masks of Lincoln made, as stated by Mr. Hutton, and whether you have any information as to how many copies of the Volk negative and also the mask taken by Clark Mills are in existence. We would deeply appreciate any information you could give us.

Yours truly,

G. Bartlett Hendricks

G.Bartlett Hendricks

Curator Science Department

Telephone Badger 757

Fred L. Holmes
Attorney and Counselor
115 West Main Street
Madison, Wisconsin

September 23, 1942

Dr. Louis A. Warren
Lincoln Foundation
Fort Wayne, Indiana

Dear Dr. Warren:

Enclosed please find copy of letter received by me today from Mrs. Kline. I ask you to give her such information as you believe proper under the circumstances. This must be the Volk mask which is so well known, but I want to be sure that it is not something new, and for that reason I am asking you to look the matter up and make further contact.

Yours very truly,

Fred L. Holmes

Fred L. Holmes

FLH:LS

Enc: 1

COPY

962 North Penn.Street
Indianapolis, Ind.
Sept. , 1942

Mr. Fred L. Holmes
Madison, Wisconsin

Dear Sir:

Your name has been suggested to me with the recommendation that you might be able to give me some information.

I have what I believe is the only life-mask of Lincoln in existence. I haven't any very substantial proof of its authenticity, simply because I never was particularly interested in any. I believe it can be obtained if necessary.

In about 1933 or 1934 my grandfather was given the mask when he purchased a portrait of Lincoln. Near our summer place in Maine there was an artist, Douglas Volk, with hom my grandfather was quite friendly. Volk is supposedly well known for his portraits of Lincoln - in which he specialized. At this time Volk, through financial set backs, asked my grandfather if he would purchase what was to be his final portrait. My grandfather did, and as Volk was an old man with very little future left to him, he gave my grandfather the life-mask from which he painted his portraits. It had been made in 1860 by his grandfather, Stephen Volk, a sculptor, who was a personal friend of Lincoln.

I have no desire to sell it, but I am interested in its value, simply because I don't know whether to insure it, or store it for the duration of the war, or exactly what to do about it. I should think it might be of quite important interest in proving exactly what Lincoln's appearance was, as I believe there are few, if any, photographs of him.

I sincerely regret bothering you, but I honestly couldn't think of whom to refer to except an expert on Lincolina.

Thanking you for your courtesy, I am

Very truly yours,

(Mrs. Walter H.) Barbara A. Kline

9

962 No. Penna. St.
Indianapolis, Ind.
Sept. 26, 1942

Dr Louis A. Warren
Lincoln Foundation
Fort Wayne, Ind.

Dear Dr Warren,

Mr Fred Holmes, of Madison, Wisconsin, has very kindly referred me to you in reference to a life-mask of Lincoln. I believe he has sent you a copy of my letter to him, explaining how it came into my possession..

I am from New Jersey - in Indiana for just a few months, and at home we're in such a quandary about impending air-raids that we are putting any precious belongings into safe keeping. As I have said, I don't know that the life mask is so very exceptional - it

probably is quite like a death mask - and I believe there are plenty of those in existence. Forgive my layman's point of view - I'm a little out of my depth when discussing Lincoliana!

If you could find time to let me know the probable value of this item, I would be very grateful --

thank you for your courtesy -

Very truly yours,

(Mrs W. H.) Barbara A. White

September 29, 1942

Mrs. W. H. Kline
962 N. Penna. St.
Indianapolis, Indiana

My dear Madam:

It is rather difficult from both your letter and Mr. Holmes' note to determine just what you have in the death-mask or it should be called life-mask made by Mr. Volk.

Of course, the mask went into several stages. The original plaster cast that was on Mr. Lincoln's face would be one stage, the bronze mold taken from this cast would be a second stage and then the duplications from the bronze mold in numerous plaster casts would be the third stage. These last plaster cast molds of Lincoln are quite

962 No. Penna. St.
Indianapolis, Ind.
October 3, 1942

Mr Louis A. Warren
Lincoln National Life Foundation
Fort Wayne, Ind.

Dear Mr Warren,

thank you for your letter of September 29, 1942, in reference to my life-mask of Lincoln.

I hadn't described the mask because I'm rather unuiformed on clay and sculpturing materials. I have reason to believe it is an original and that no bronze molds or copies were ever made from it. It is made of a dark gray clay - and is hollow, of course. the back has been reenforced roughly with white plastery material. It's quite heavy - roughly speaking I should say ten or twelve pounds. Dug into the back are the words "S. A. Volk, 1860". Mr Douglas Volk - the son - seemed to believe that his father had used it merely to

copy his sculpturing from - as Douglas Volk used it as a model for his portraits. Volk also gave my grandfather a model of Lincoln's hand - which definitely was one of several copies - as I have seen others he had given away. They were of white plaster - and had a smooth finish.

I thought possibly the name of Volk might mean something to you. I have no knowledge of any of his works - or his son's - except for the one portrait of Lincoln which we have.. Incidentally, the mask seems to have been made when Lincoln had no beard - although it may be customary to finish them off in that fashion. I can't imagine placing clay over a beard.--

Mr Volk also seemed to think life-masks were rare - but I suppose that was a method use commonly before photography was fully developed.--

I hope I am not being too great a nuisance in this matter. I surely appreciate your kindness in giving me information.--

Very truly yours,

(Mrs Walter H.) Barbara A. Kline

P.S. Incidentally, can you tell me who did the Lincoln memorial figure of Lincoln? — the "hand" model seems to be a copy of that one — with the scroll —

B. A. R.

October 9, 1942

Mrs. Walter H. Kline
962 N. Penna. St.
Indianapolis, Indiana

My dear Madam:

I'm having a photostat made of a story we wrote about Mr. Volk's work and you will please find it attached to this letter. It will give you I think a pretty good idea of what he did.

The Lincoln Memorial Building at Washington contains a statue of Lincoln done by Daniel French who undoubtedly used the Lincoln mask for the basis of his study. In fact practically every bit of sculptural art done since the time Mr. Volk made the mask has used this as a model.

I trust the attached copy of Lincoln Lore will give you further information about the mask in your possession.

Very truly yours,

LAW:WM
enc.

W.

962 No. Penn. St.
Indianapolis
Oct. 19, 1942

Att: —
Mr Louis A. Warren

Dear Sir: —

Thank you again for your letter and the interesting article on Leonard Volk —

I assume you won't bother you again - if you'd be kind enough to tell me the following — if my mask were the original of Volk's - would it have value? — Or does the Foundation have the original — If it does, that would presume mine to be a copy — I have only Douglas Volk's word that his father had left it to him as an original — Incidentally, I have been referring to Leonard as Stephen Volk — My home is in New Jersey - and the mask is there. —

I knew that the son had been named after Stephen Douglas - and so through mental association I called the older Volk Stephen.

If you would be kind enough to let me know whether the original would have any real value and should be treated as an "objet d'art" - I'll be satisfied to relax on the subject until such time when I might let an expert actually see the work. -

You have been very helpful and I appreciate your courtesy -

Very truly yours -

(Mrs Walter H.) Barbara A. Kline

October 21, 1942

Mrs. Walter H. Kline
962 North Penn. St.
Indianapolis, Indiana

Dear Mrs. Kline:

I rather feel I will not be able to help you very much more in this letter because I feel it would be rather difficult without Mr. Volk's own affidavit to say that you had the identical first mask which was made from the plastered negative which was probably broken and a positive was made.

Of course if you did have one of Volk's affidavits to the effect that this is the mask first taken from the original cast then there might be some value attached to it, but inasmuch as this affidavit is lacking and a third generation affidavit would be all that might now be secured, it appears that the historical value of the mask might be greatly decreased.

We had correspondence nearly ten years ago with members of the Volk family just after Douglas Volk's death in which they claimed to have the original bust made by Mr. Volk and although possibly they are truthful people yet people making acquisition of such items demand some affidavit in the hand of the original owner before authenticity is accepted.

I regret indeed I cannot be of more help to you and while I think you undoubtedly have one of the earliest if not the earliest mask made by Mr. Volk, I think it would be quite difficult indeed to prove its originality.

Yours very truly,

LAW:EB

Director

962 No. Penna St.
Indianapolis -
Oct 23rd

Dear Mr Warren,

Just a note to thank you for your information. Especially enjoyed the Lincoln Lore on S. Douglas Volk. Incidentally, my grandfather was the Benjamin Whitehead mentioned under paragraph #7 - who purchased one of the Lincoln portraits. He originally presented it to the Newark Art Museum. He was in there one day and asked for it and they told him they had it in the cellar! He was so indignant that he took it away and hung it in the Newark Athletic Club of which he was the founder. Each summer

we took it to Maine with us. and then sent it back. My uncle now has it in his home. as a matter of fact he'd be interested in selling it as it is a part of my grandfather's estate.

It amused me to read that Volk sat on Lincoln's knee - as that was his favorite story. You couldn't be with him five minutes before he'd mention it. As far as Volk's family went - I believe he had two sons - both of whom were a great disappointment to him, neither one ever seemed to do any sort of work and from Volk's statements I believe they were the reason for his dying in near poverty. That was the reason - or so he said - that he gave my grandfather the mask instead of leaving it to his children —

Vivian Akers was also in Marie at the time - and working under Volk, I think. He painted a very bad portrait of Mr. Whitehead.

I thought you might be interested in these few observations - -

thanking you again, I am

Very truly yours,

(Mrs. W.H.) Barbara A. Klaire

1934

October 29, 1942

Mrs. W. H. Kline
962 N. Penna. St.
Indianapolis, Indiana

We are making some further investigations about the life mask and we hope to have some reply from the Smithsonian Institute with respect to the original cast. We will advise you when that information is available.

I am quite familiar with the program of the Newark Athletic Club having been entertained there on many occasions. In 1934 your grandfather, B. S. Whitehead, autographed a picture of one of the Volk paintings for me which we have here in the Foundation and I remember very well meeting him at that time.

Mr. who had a very wonderful Lincoln collection in the Athletic Club Building was a very close friend of mine.

For our own information as well as yours we are anxious to follow through the Volk query to its very end.

Very truly yours,

LAW:WM

Director

[illegible]

[illegible]
[illegible]
[illegible]

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[illegible]

[illegible]

[illegible]

[illegible]

April 18, 1947

Mrs. W. H. Kline
962 N. Penna. Street
Indianapolis, Indiana

My dear Mrs. Kline:

My interest in the Volk mask has recently been revived by a visit to a Fraternity House at the University of Illinois where there has been preserved one of the famous life masks of Lincoln.

I wonder if you have ever been able to find any further information about the mask than you submitted in your letter to me some years ago.

I am further wondering if you still have the life mask and if so if I could see it sometime on my visit to Indianapolis. I am often there in the matter of the State Historical Bulletin.

I would be happy indeed to hear from you at your convenience.

Yours very truly,

LAW:JT
L.A.Warren

Director

15

MRS. EDGAR M. WILLIAMS
~~ATTORNEY AT LAW~~
105 MAYFIELD AVENUE
AKRON, OHIO
UNIVERSITY 2345

Mr. Louis A. Warren
Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Mr. Warren,

Thank you for your reply to my letter about the Lincoln documents and the safe return of them and for your valuation which decided me to sell them. You an offer of $65, including Mr. Weik's letter. Yes, we think the mask is bronze and probably cast from the Volk, as the newspaper picture looks identical. It is quite heavy + comes in a wooden box. Would you advise sending it on approval? We have a file of Lincoln clippings among which you might find something of interest, which I could mail to you too. I want to find the radio speech which my father Senator Dick broadcast from the room in Cleveland where Lincoln stayed on his last trip; (on Feb. 12th in commemoration of his birthday) to give you for your memorial bureau.

Thanking you for your interest and advice.

Sincerely

Edgar D. Williams

Wolk

November 28, 1947

Mrs. Edgar M. Williams
105 Mayfield Avenue
Akron, Ohio

My dear Mrs. Williams:

We would like to see the mask which you have and if you case to send it on for our approval, telling us what you would like to have for it, if possible, we would indeed be pleased to see it and take care of the express both ways, in case we should return it.

We think you received a very good price for your little items and we are glad to have them preserved.

Yours very truly,

LAW:EB

Director

This mask was formerly owned by Frances E. Willard and a coffee mask.

105 Mayfield Ave.
Akron Ohio

Mr. Louis A. Warren
Lincoln National Life Foundation, Fort Wayne Ind.

My dear Mr. Warren,

We are expressing to you, the mask of Abraham Lincoln, that you may examine it and make an offer. It is in the original box + in a yellowing of newspapers of Washington D.C. in 1909, Feb. Possibly, among these old papers there might be some data - a stub or maybe a Lincoln Banquet. Many gifts were presented to my father on many occasions, but we cannot honestly recall this.

I have a file of clippings on Lincoln which you may have for your reference library or one of your Bureaus. The picture I mentioned is an unretouched photograph taken 3 days before his death 13 X 18", + is framed including an autographed card. What is its value?

As we discover interesting items, I can write you. We have found memorial badges, + banquet cards which my father attended.

Thank you for your interest.

Enclosed are some articles concerning the mask which shows you why we think it authentic. Under separate cover I will mail you the file.

Sincerely
Jacob Williams

December 5, 1947

Mrs. G.D. Williams
105 Mayfield Avenue
Akron, Ohio

My dear Mrs. Williams:

I regret very much indeed to announce that the mark which you forwarded is not of bronze, but merely a wash over plaster. If it were of bronze, it would be worth $150.00 or perhaps $200.00, as I have heard of their selling as high as that, but as it is merely of plaster, would make it of very little value.

Although we have ~~received~~ sent copies of the mask, ~~to~~ you cannot find another purchaser, we would be willing to give you as much as $10.00 for it.

For many years we have been selling plaster replicas of this mask to our agents for $3.25, and they are really more in detail than the one which you have forwarded.

I am very sure from the inscription of the photograph which you have that we have one similar to it and in itself it would not be of much value. If the autograph of Mr. Lincoln was on the picture, it would be of course greatly enhanced.

If the card which you have was autographed by Lincoln, which of course would have to be authenticated, it would add considerable to the value of the picture.

I would say that an autograph card of Lincoln would be worth possibly $10.00.

When the file of Lincoln papers arrive we will be happy to look over them and let you know something as to their contents.

Very truly yours,

LAW:EB

Director

105 Mayfield Ave
Akron Ohio

Dr. Louis A. Warren
Lincoln Life Foundation, Fort Wayne Ind.

Dear Sir,

Thank you for your prompt reply, and information on the subject I did not know. Under these conditions, I believe there is a customer here - a Doctor who said he'd like it for his office - since you are supplied, & it proves to be not of great value.

If the clippings are of interest to you, you may have them in appreciation of your interest and courtesy to us. Will mail them by parcel post.

From my recollection of the story of the photograph, it was taken 3 days before his tragic death, & never even returned, & so could not be autographed itself. The card is merely framed with it. My father had many autographs which he purchased from a son of a collector, including an album containing many President & many other not alike - for 4 or 5 yrs. These are "apart from" his own correspondence. You may know who might be interested in such a collection. There is also a Corwin and Jones of the Lincoln family which hung in the same house for 80 yrs. Are these of any value or interest?

I will be glad to send items I find from time to time, on approval; since I know you are top authority on the subject. There may still be some books tho some were given friends of my father, & a collector bought some. You likely have them all.

Thank you again, in, for your kind consideration.

Sincerely Lyman D. Williams

September 15, 1947

Mrs. Grace D. Williams
105 Mayfield Avenue
Akron, Ohio

My dear Mrs. Williams:

We are forwarding the mask to you today and we are happy that you have found a place where it can be disposed of locally. I am sure it would make a very appropriate piece for a doctor's office. I regret sincerely that it was not a bronze casting but before I opened the box, I was rather suspicious of it because the box indicated it should be handled with care. I hope that it does reach you safely.

We will be very glad indeed to receive anything that you forward and let you know what we think it is worth. If you care to send the photograph with the attached card, we will be happy to pass upon it.

I do not think it would be wise to send any large pictures in glass frames because they are often damaged by the breaking of glass.

If the Currie and Ives family group is a small one, say about 10"x15", it would be of very little value. I have seen most of them sell for around $3.00 or $4.00, depending upon the condition of the print.

We will be glad to assist you in any way we can in the proper distribution of what you may have.

Very truly yours,

Director

LAW:CM
L.A.Warren

[illegible] 17, 1917

[illegible]
[illegible]
[illegible]

[illegible]

[illegible]

January Meeting, 1948

THE Society met in the Dowse Library on Thursday, January 8, 1948, at half-past three o'clock, President BIGELOW in the chair.

The record of the December meeting was read and approved.

The Director reported accessions:

From Edward L. Pierce, of Princeton, New Jersey, a small collection of Pierce family papers for the period 1843–1851, containing letters written by Edward L. Pierce (1829–1897), a former Member of this Society, and Henry L. Pierce (1825–1896), a mayor of Boston and a member of Congress.

From Howard Whitcomb, Frederick W. Wead, and Mrs. Alden H. Clark, nee Mary S. Whitcomb, the Whitcomb Papers (1705–1911). The Director read a section from the journal of Samuel Whitcomb, a Boston bookseller, narrating his visit to Thomas Jefferson, at Monticello, in 1824.

From Augustus P. Loring, Jr., Ellery Sedgwick, and Stewart Mitchell, an offset edition of the *British Museum Catalogue of Printed Books* (1881–1900), in fifty-eight volumes.

The Corresponding Secretary reported the receipt of letters from ARNOLD JOSEPH TOYNBEE, of London, and FREDERICK MAURICE POWICKE, of Oxford, accepting their election to Honorary Membership.

The chair announced the death of GASPAR GRISWOLD BACON, of Dedham, on December 25, 1947, a Resident Member of the Society since June 8, 1933.

Mr. WILLIAM GREENE ROELKER read a paper entitled "Benjamin Franklin and My Great-Great-Great-Grandmother."

February Meeting, 1948

THE Society met in the Dowse Library on Thursday, February 12, 1948, at half-past three o'clock, President BIGELOW in the chair.

In the absence of Mr. GRINNELL, Mr. WHITEHILL was chosen Recording Secretary pro tempore.

The record of the January meeting was read and approved.

The Director reported accessions:

From Albert Francis Bigelow, the silhouette portraits of Alpheus Bigelow, Elijah Bigelow, Eunice Bigelow, and Anna Hagar.

From Miss Mary Orne Bowditch, of Boston, the bronze casts of the life mask and hands of Abraham Lincoln, made in Chicago and Springfield in 1860. In June, 1919, her uncle, Charles Pickering Bowditch, brother of her father, Alfred Bowditch, deposited these casts in the Society as a loan from her. Today, Miss Bowditch, at the suggestion of her brother-in-law, Augustus P. Loring, Jr., is making a gift to the Society of this deposit in honor of the one hundred and thirty-ninth anniversary of Lincoln's birth. The molds for these casts were made in 1860 by Leonard W. Volk, the sculptor who afterwards made a bust and two full-length statues of Lincoln. These casts came into the possession of Truman H. Bartlett, who gave them to Alfred Bowditch, from whom Miss Bowditch inherited them.

From Lammot du Pont Copeland, of Wilmington, Delaware, *Rules and Regulations for the Government of the True Fire Society instituted at Boston, March 1, 1754* (Boston, 1807).

By purchase: a small collection of manuscripts relating to Isaac Barker and other inhabitants of Plymouth County, 1665–1726.

Mr. C. E. Whitamore, H.M. Consul General in Boston, then officially presented, on behalf of the British Admiralty, to the President and the Society, sixteen canceled naval charts of the coasts of Massachusetts and Maine, prepared by British engineers and surveyors about one hundred and eighty years ago, these being part of a collection of two hundred charts which comprised an atlas known as the *Atlantic Neptune*.

After President Bigelow had accepted these plates on behalf of the Society, Mr. Jackson, of the Houghton Library, Harvard College, placed on exhibition the Harvard College copy of the *Atlantic Neptune* and certain additional illustrative material which he had brought from Cambridge.

The Society elected Parkman Dexter Howe, of Needham, and Benjamin Joy, of Boston, to Resident Membership; Stephen Hyatt Pelham Pell, of Fort Ticonderoga, New York, and James Garfield Randall, of Urbana, Illinois, to Corresponding Membership; and Affonso de Escragnolle Taunay, of São Paulo, Brazil, and Vicente Lecuna, of Caracas, Venezuela, to Honorary Membership.

The Society *voted* the following changes in the By-Laws:

In Chapter I, *Article* 6, insert the words—or Associate—after the word—Resident—, so that the Article shall read—No entrance fee or annual payment shall be required of Corresponding or Honorary Members; nor of Resident or Associate Members unless by special vote of the Society.

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Box 347,
Albany 1,N.Y.
April 13,1949.

Dr.Louis A.Warren,Director,
Lincoln National Life Foundation,
Fort Wayne,Indiana.

My dear Dr.Warren:-

You can refer to our past correspondence in regard to the Cabinet-size portrait bust of Lincoln by Volk.This bust is signed by the artist and dated Patented June 12,1860.The bust is 12 1/2 inches in height being the bust recorded by Volk as having been presented to Mrs.Lincoln on the day the Nomination was announced to Lincoln in Springfield.All search confirms this bust as unique and from the original sittings.

I desire to sell the bust and to bring it within the sane price range I offer it to you for $ 650.00,for a quick sale.This includes the copyright and data that has been collected,and letters from Sandburg,you,etc.

Awaiting your communication,I am,

Yours very truly,

Wilfred Thomas

Wilfred Thomas.

April 21, 1949

Mr. Wilfred Thomas
Box No. 347
Albany 1, New York

Dear Mr. Thomas:

Thank you very much for calling to our attention the bust by Volk, but I am very sure we would not be in the marked for its acquisition.

Very truly yours,

LAW:EB

Director

THE MAIL BAG

Aug 15

Lincoln Life Mask In Smithsonian

Boston

To the Editor of The Herald:

The account in The Sunday Herald of the origin of the National Museum at Washington, for many years known as the Smithsonian Institution, which has now arrived at its centenary, reminds me of an incident which may be of interest to Herald readers. Often it is erroneously said that a death mask was made of Abraham Lincoln. What in fact was made was a life mask, and this mask is now in the keeping of the famous museum which James Smithson founded.

In April, 1860, only a few weeks before his nomination for the presidency, Lincoln was in Chicago for the last of his law cases of major importance, known as the Sanbar case. There Leonard Volk, the sculptor, encountered him, and reminded him of a promise made at the time of his debates with Douglas, that he would allow Volk to make a portrait bust of him at some convenient time. Volk, who was related to Douglas by marriage, had been busy modeling a bust of Lincoln's rival. The upshot of the meeting was the making of one of the most famous of life masks.

It was in 1887 that this mask reached the museum. Richard Watson Gilder told the story in a letter to Homer Saint-Gaudens dated in 1909, how in the winter of 1886 he had seen in New York city a mask of Lincoln. At that time it was "quite unknown." It had been given to the owner in Paris by the son of the sculptor.

Thereupon, Gilder "got up a little committee," which raised by subscription enough money to buy the mask, "which we presented to the National Museum where it ever since has been on exhibition." There were in all 33 subscribers, among them Henry Irving, Dr. S. Weir Mitchell, J. Q. A. Ward and John Hay. Every subscriber had a cast, in plaster or in bronze, and Augustus Saint-Gaudens, the father of Homer Saint-Gaudens and the maker of the much loved statue of Lincoln in Chicago, had charge of the casting.

Many sculptors, including Saint-Gaudens, were greatly aided in making their Lincoln portraits by these casts. Many times I had said that the original was in the Smithsonian, and more than once I had been told that it was not. About six weeks ago, I decided to ascertain from the museum itself. My letter disappeared into the void and nothing happened, until as I was giving up hope, a note of four lines arrived stating the bare fact that the mask was in the possession of the museum, and leaving other questions unanswered. I assume, however, that it is on exhibition.

F. LAURISTON BULLARD.
Melrose.

10

January 3, 1953

Dr. Louis A. Warren,
LINCOLN LORE,
Fort Wayne, Indiana

Dear Doctor Warren:

You will likely recall our occasional correspondence thru some years past, relative to the Abraham Lincoln Masks, both of Life and of Death, Masks.

The material acquired in my research is being compiled and indexed. It has been and is, a most fascinating study.

In the course of my research, I have come across a first-line cast of the life mask of Lincoln by Volk and I was fortunate enough to acquire one second-line fast from it, with permission to make copies from my cast, if desired.

I have often thought of a project in making from my cast a copy for those Lincoln students who might desire one; not as a money making project but on a possible basis where those desiring a cast might wish to include a gift to help along the project, since my resources for this project are not unlimited. I am enclosing copy for a proposed letter outlining the idea.

I would like to have your opinion as to the following:

1. Do you think there is much interest in Lincoln Masks and that many students would be interested in securing a personal copy of the best known mask, The Volk Mask?

2. Would the project be of sufficient interest to warrant its being publicized thru the columns of LINCOIN LORE?

I am enclosing copy of a proposed letter which explains in detail such a project for your information and for your further opinion.

I note in LINCOIN LORE that your February iminerary bring you west this year and to Kansas City; sorry that I will not be in the mid-west at that time that I might discuss this matter with you in person; hence my writing you.

Yours truly,

Walter Kral

Walter Kral,
Wheaton, Kansas

SUGGESTED COPY FOR LETTER RE: MASK PROJECT:

Dear Fellow Student of Lincoln:

RE: ABRAHAM LINCOLN'S LIFE MASK CAST.

During World War II, while stationed with the Army in Washington, D.C., I learned the whereabouts of an Abraham Lincoln Life Mask Cast.

As you perhaps know, a life mask is made from and of the living face, by carefully covering the face with an impression material, which on hardening, molds exactly and faithfully every characteristic of the face, even to wrinkles, etc. From this, a cast can be made by filling the mold with a material which reproduces, exactly, the original.

Like every Lincoln student, I had hoped, always, to own something near to our Martyred President, but of course, personal items are relatively few and since collectors understandably do not want to part with items once acquired, it must be that things close to the immortal Lincoln must now be more and more rare, difficult and costly to obtain - if they can be had at all.

After coming home from overseas, I renewed my interest in Lincoln's Life Mask Cast. Having been fortunate enough to acquire, with the thought that other collectors of Lincolniana would appreciate owning a copy of this most personal and unusual of all Lincolniana, I am now writing you.

I have carefully prepared a mold from my cast and can now produce a replica accurately and faithfully. I work in three mediums:

1. MASTEX - an alabaster-like material almost as hard as marble.

2. ROCK*TEX - heavy in weight and quite hard.

3. PLASTER - finely textured but relatively soft and breakable.

I need not tell you that there is a very intimate feeling experienced on holding in your hands, a cast of Mr. Lincoln's face. He seems very near to you.

To those students who would like one, I will consider making up a cast from mine. For this there is no set charge. Were I to make a charge, a charge commensurate with its unusualness and dignity, it might well be that some worthy Lincoln student could not afford to have his or her own personal copy. Those who wish, may send as a gift, whatever he or she feels inclined to. In cases of worthy students unable to send anything, insofar as as I am able to do so, I will make up a cast without their sending anything.

Shipping weight of a cast averages 8 pounds since eah is packed in wood and/or wood protectors. Shipment will be made by express collect unless you wish to prepay the postage and insurance.

If you would like a cast, write me and I will include your name on my preparation list. I have somewhat slow production since this is a labor of love and not for profit. Each is cast by me, personally. I feel since I am so fortunate to have a cast, others too, should have the same opportunity. I need not tell you that these, will in the future become family heirlooms. Should you wish the mask in imperishable bronze, this can be done but on a different basis.

I also have a cast of Lincoln's hand; it includes the wrist and is of classic form where the hand grasps a reed or tubular object. I can make up a cast of this also.

Sincerely yours,

Walter Kent
Newton, Kansas

LIFE MASK

January 7, 1953

Mr. Walter Kral
Wheaton, Kansas

My dear Mr. Kral:

I was very much interested indeed in your with respect to the Lincoln Masks and I regret I cannot give you some encouragement from our own Foundation.

You probably know that for many many years perhaps 20 years, there have been distributing through our agents a wood fiber plaster mask of Lincoln's face but they are not available directly to students of Lincoln.

I would say that through the years we have possibly put out two or three hundred of them. The original cast was made from one of the plaster replicas we have in our collection.

These are very cheaply done and have been priced at $3.50.

I do think it would be a fine contribution if you were able to circulate these about Lincoln students as I am sure your copy is very much better than ours.

Very truly yours,

LAW:jaf
Dr. Louis A. Warren

Director

Lincoln Lore

Bulletin of The Lincoln National Life Foundation . . . Dr. R. Gerald McMurtry, Editor
Published each month by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 1421 FORT WAYNE, INDIANA July, 1956

LINCOLN AND THE INDIAN CHIEFTAINS

On the morning of March 27, 1863 President Lincoln waited on a delegation of Indian chieftains from six tribes who called at the Executive Mansion. The Washington *Daily Morning Chronicle* of March 28, 1863 gave a detailed account of the meeting.

According to the *Chronicle* some of the prominent officials gathered in the East Room for the formal interview were Secretaries Seward, Chase and Welles. Other guests were Daniel S. Dickinson former United States Senator from New York, Professor Joseph Henry of the Smithsonian Institution, Mr. George W. Dole, Commissioner of Indian Affairs, and a large number of celebrated personages who were present to observe the unusual reception. Commissioner Dole introduced the delegation to the President.

Through an interpreter Mr. Lincoln greeted the Indian chieftains with these words: "Say to them I am very glad to see them, and if they have anything to say, it will afford me great pleasure to hear them."

Seated in a line on the floor were Cheyennes (Lean Bear, War Bonnet, and Standing Water), Kiowais (Yellow Buffalo, Lone Wolf, Yellow Wolf, White Bull, and Little Heart), Arapahoes (Spotted Wolf and Nevah) and Comanches (Pricked Forehead and Ten Bears). The Apache and Caddo tribes had one delegate each (Poor Bear and Jacob).

Upon Lincoln's invitation to speak Lean Bear a Cheyenne and Spotted Wolf an Arapaho addressed the group through an interpreter. Apparently the Indian orators expressed their wonderment of the white man's world and asked advice as to how they might advance their own civilization.

In reply to the Indian orators Lincoln said: "You have all spoken of the strange sights you see here, among your pale-faced brethren; the very great number of people that you see; the big wigwams; the difference between our people and your own. But you have seen but a very small part of the pale-faced people. You may wonder when I tell you that there are people here in this wigwam, now looking at you, who have come from other countries a great deal farther off than you have come.

"We pale-faced people think that this world is a great, round ball, and we have people here of the pale-faced family who have come almost from the other side of it to represent their nations here and conduct their friendly intercourse with us, as you now come from your part of the round ball."

To demonstrate this geographical point a globe was brought forward and Professor Henry gave the Indians a lecture on the formation of the earth stressing land and water areas and pointing out foreign countries with whom the United States had commercial intercourse. One observer related that it was explicitly stressed that the legs of the globe did not form part of the shape of the earth. Perhaps the most impressive statement that Henry made so far as the Indians were concerned was in relation to the distance between Washington and their own country. Placing his hands upon the globe, Lincoln made it revolve, then suddenly stopping it with his finger on Great Britain he said "We white people

Lincoln Lore No. 1421 marks the beginning of a new editorship and a different format. Published as a folder for binding, all issues will be pictorial, utilizing the vast collection of pictures and photographs now in the Foundation's collection.

In many instances pictures will be inserted with adequate cut lines to illustrate graphically the *Lincoln Lores* running from Numbers 1 to 1420.

As in the past, suitable indexes will be prepared at the end of each year to facilitate easy access to subject matter.

R. Gerald McMurtry, Editor

Lincoln Recevant Les Indiens Comanches

all come from this little spot. It is small but we have spread amazingly since we began to wander."

Continuing his remarks he said: "We have people now present from all parts of the globe—here, and here, and here. There is a great difference between this pale-faced people and their red brethren, both as to numbers and the way in which they live. We know not whether your own situation is best for your race, but this is what has made the difference in our way of living.

"The pale-faced people are numerous and prosperous because they cultivate the earth, produce bread, and depend upon the products of the earth rather than wild game for a subsistence.

"This is the chief reason of the difference; but there is another. Although we are now engaged in a great war between one another, we are not, as a race, so much disposed to fight and kill one another as our red brethren.

"You have asked for my advice. I really am not capable of advising you whether, in the providence of the Great Spirit, who is the great Father of us all, it is best for you to maintain the habits and customs of your race, or adopt a new mode of life.

"I can only say that I can see no way in which your race is to become as numerous and prosperous as the white race except by living as they do, by the cultivation of the earth.

"It is the object of this Government to be on terms of peace with you, and with all our red brethren. We constantly endeavor to be so. We make treaties with you, and will try to observe them; and if our children should sometimes behave badly, and violate these treaties, it is against our wish.

"You know it is not always possible for any father to have his children do precisely as he wishes them to do."

From the newspaper account it is apparent that the Indians had a transportation problem and they were concerned about being sent back to their own country.

Lincoln allayed their apprehensions by stating: "In regard to being sent back to your own country, we have an officer, the Commissioner of Indian Affairs, who will take charge of that matter, and made the necessary arrangements."

While Lincoln was speaking his remarks were punctuated by "ughs" and "ahas" as the interpreter conveyed the message.

Throughout the meeting the large and restless crowd formed a ring around the line of Indian delegates and there was considerable crowding in order to gain a conspicuous place. The reporter also stated that the ladies did not refrain from audible comments on the speeches. The Indians, savages though they were, were dignified and cordial in manner and listened to Lincoln's remarks with great interest.

With the conclusion of his remarks, the President stepped within the circle and each chief stepped forward and shook him by the hand, some of them enacting a salaam by spreading out their hands. Others upon shaking the President's hand uttered the salutation "how" which was typical of the Plains Indians.

Certainly this was one of the most unique receptions of the Lincoln administration rivaling in interest the visit of the Japanese delegation to the United States during the Buchanan administration. Unfortunately this meeting did not bring permanent peace to the western frontier.

This incident or perhaps another similar one was the inspiration for the publication of an engraving by Ferd. Delannoy which was published in Paris bearing the title "Lincoln Recevant Les Indians Comanches." See *Lincoln Lore* Number 1262, June 15, 1953 "The Comanche Chiefs Visit Lincoln."

Don't Shoot Barney D. . . .

Lincoln employed quaint literary mannerisms and figures of speech and many of his letters contain apt phrases and droll sentences which reveal his individual style.

A good illustration of Lincoln's genius of expression is a purported order written by Lincoln to Colonel James A. Mulligan of the Twenty-third Illinois volunteers regarding a soldier named Barney D.

The Adams County Press (Wisconsin) of April 12, 1873 carried in its pages the following anecdotes which illustrates this point:

"When Colonel Mulligan's Chicago regiment lay in camp away down South, one of the privates, call him Barney D—, in a moment of passion and intoxication stabbed and terribly mangled a comrade. Barney was one of the hard characters of the command, and it was a matter of no surprise when the court-martial sentenced him for this last and gravest of his many offenses to be shot, and fixed the day of his execution. Meanwhile, to the surprise of everyone, including the surgeons, the wounded man began to recover and was soon pronounced out of danger. Public opinion took the usual turn. It was thought a pity, after all, to shoot a fine young fellow, such as Barney was in his better moments; besides, he was one of the boys, had been born like them in Chicago, grown up with them, enlisted with them, and fought with them. A movement looking to a petition for the culprit's pardon was set on foot, in which none joined more heartily than the wounded man, and the camp which, but yesterday, was for lynching Barney, now yearned to save his life. But the General commanding approved the finding of the court-martial, and only the President could interfere, and the regiment was encamped away from the telegraph lines. So that, though the necessary documents had been forwarded, backed by strong recommendations, there were grave doubts if the merciful message which Mr. Lincoln was almost certain to send would reach the camp in time. An express was sent to the nearest telegraph station, thirty miles away, to carry the message with all haste—and all waited impatiently.

"The night before the fatal day arrived. Barney was to be shot at sunrise next day. No reprieve had arrived, and reluctantly the Adjutant prepared the necessary orders, detailed the firing party, arranged for the parade. The night wore on. It is safe to say that not an eye was closed in the camp, and every ear was strained for hoof-beats from the east. Past midnight, 1,2,3, o'clock. There were movements in the gray eastern

(Continued on page 3)

Philatelic Lincolniana

Abraham Lincoln was featured in one of a series of stamps issued by Manaco in April 1956 for the Fifth International Philatelic Exposition held in New York.

The three francs stamp (Lincoln) in diamond format was designed by Gandon and engraved by Dufresne. The portrait of Lincoln, is surrounded by vignettes depicting the cabin birthplace, the National Capitol and the White House.

Other issues of the series feature Washington, Eisenhower, Franklin Roosevelt and Prince Rainier III.

SCULPTURAL STUDIES OF LINCOLN BY VOLK

1. Life Mask

Editors note: Subsequent issues of *Lincoln Lore* will carry in chronological sequence illustrations and information concerning the many sculptural studies of Lincoln by Volk.

The sculptural studies of Leonard W. Volk have contributed more to an understanding of Abraham Lincoln's physical characteristics than any other medium save that of photography.

Volk began his work on a mask of Lincoln as early as March 1860, while the Illinois lawyer was in Chicago appearing as a counsel for the defense in the United States Court case Johnson v Jones and Marsh (Sand Bar Case).

Stephen A. Douglas, with whom Lincoln had debated in the celebrated Senatorial Campaign of 1858 was one of Volk's first prominent subjects. The sculptor spent most of the winter of 1859 in Washington working on the Douglas portrait.

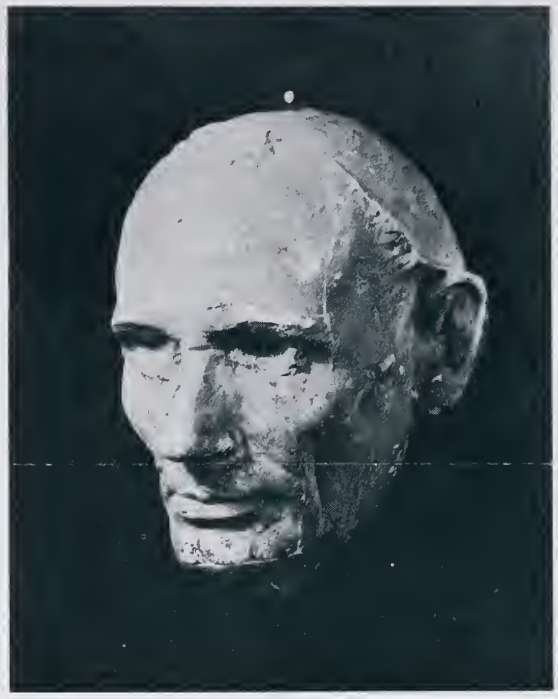
Volk's wife was a cousin of Douglas and the Senator helped to finance a trip for the sculptor who travelled to Italy for art study in 1855. Volk returned to Chicago in 1857. Upon the opening of his walk-up studio in the Portland Block on the fifth floor of the building opposite the Sherman House on Clark Street, Volk was eager to do another notable bust or statue.

Lincoln had promised to sit for Volk when the two men met in 1858 and now that Lincoln was in the local news in connection with the Sand Bar Case it seemed a most opportune time for the sculptor to remind the lawyer of his promise. Contacting Lincoln in the United States District Court-room Lincoln agreed to visit the studio.

According to the sculptor the Lincoln life mask was made on Saturday, March 31, 1860: "He sat naturally in the chair when I made the cast and saw every move I made in a mirror opposite, as I put the plaster on without interference with his eyesight or his free breathing through the nostrils. It was about an hour before the mold was ready to be removed, and being all in one piece, with both ears perfectly taken, it clung pretty hard, as the cheekbones were higher than the jaws at the lobe of the ear. He bent his head low and took hold of the mold and gradually worked it off without breaking or injury. It hurt a little, as a few hairs of the tender temples pulled out with the plaster and made the eyes water . . ."

It was "a process that was anything but agreeable" Lincoln afterwards related to Thomas D. Jones who was commissioned to make a bust of the President shortly after the election. Perhaps the most trying ordeal was breathing through the quills which were stuck through the plaster and into the nose.

The plaster mold which actually came in contact with Lincoln's face might be termed a negative. The masks which were molded from the negative plaster mold may be designated as positives. Apparently the original plaster negative is not extant as no mention of its existence has been discovered after an exhaustive study. It is believed that "several association items" which Volk had in Chicago were destroyed in the great fire of 1871.



LIFE MASK OF LINCOLN BY VOLK

Note division lines made by foundry mold for bronze casting. The original mask is not marked with lines being all in one piece.

As the mask presents a rather stark appearance without eyes or hair many people have mistaken it for a death mask. Yet despite its death-like appearance (which is typical of all life studies) the Volk mask is a great foundation portrait for a series of heads, busts, statuettes and statues which depict Lincoln as a vigorous and statesmanlike characters of the nineteenth century. See *Lincoln Lore* Number 241, November 20, 1933 "Volk's Plastic Portraits of Lincoln."

BARNEY D—(Continued)

sky; the brilliant southern stars paled; it was almost dawn.

"Suddenly a faint sound was heard, as of a shout away to the east. The excitement became electric. Men rushed from their tents, half-dressed, and gathered in anxious groups. The officers were hardly less excited, and mingled with them. Then in rapid succession were heard challenge and reply as the advancing party passed sentry after sentry, then the tramp and splash of hoofs and, at last, burst into view the long looked-for messenger, covered with mud from head to foot, wan and worn out, his horse panting and travelstained, and bruised, for they had ridden thirty miles since midnight along roads that were sluices of mud and water. The rider held his way straight to the Colonel's tent and delivered his telegram. It read thus:

'Washington,———, 186—.

Colonel Mulligan: If you haven't shot Barney D— yet, don't.

A. Lincoln.'

"They hadn't and they didn't."

Lincoln One Hundred Years Ago
July 1856

Visited: Princeton, Chicago, Dixon, Sterling and Galena.

Political Activities: Spoke in the presidential and gubernatorial campaigns for Fremont and Bissell.

Political Issues: Extension of slavery, sectionalism and disunion.

Political Wisdom: "I am superstitious, I have scarcely known a party, preceding an election, to call in help from the neighboring states, but they lost the state." Lincoln to Grimes, July 12, 1856.

Law: Went to Chicago "to attend to a little business in court."

Apt Expressions: "It turned me blind when I first heard Swett was beaten and Lovejoy nominated . . ." Lincoln to Whitney, July 9, 1856. "I should have no objection to drive a nail in his (political enemy) track" Lincoln to Grimes, July 12, 1856. "Stand by the cause, and the cause will carry you through" Lincoln to B. Clarke Landy and others. July 28, 1856.

CUMULATIVE BIBLIOGRAPHY 1955-1956

1955

THOMAS, BENJAMIN P. 1955-60
Benjamin P. Thomas/Abraham Lincoln/Traduit de l'americain par/Dominique Guillet/Calmann-Levy, Editeurs/2, Rue Auber. Paris.
Book, flexible boards, 5½" x 8½", 378 pp., published in the French language.

1956

KLEMENT, FRANK L. 1956-9
Lincoln's Critics/in Wisconsin/by Frank L. Klement, Ph. D./Department of History/Marquette University/Milwaukee, Wisconsin/(Lincoln photo)/Address at Annual Meeting/Lincoln Fellowship of Wisconsin/Madison/February 14, 1955/Historical Bulletin No. 14/1956/(Cover title).
Pamphlet, paper, 7¼" x 10", 19 pp., illus.

NORTH, STERLING 1956-10
Abe Lincoln/Log Cabin/to White House/by Sterling North/Illustrated by Lee Ames/(Landmark Books)/Random House/New York.
Book, cloth, 6" x 8½", 184 pp., illus., price $1.50. Landmark Book series, No. 61.

OLSON, LESTER W. 1956-11
Lincoln's Granddaughter/Eloped to Milwaukee/by Lester W. Olson/(Caption title).
Folder, paper, 6" x 9", 4 pp., Reprint from Dec. 1955 issue of the "Historical Missionary," Milwauke County Historical Society.

RAND McNALLY & COMPANY 1956-12
The year was/1856/1856-1956/Rand McNally/100th Anniversary/(Caption title).
Folio, paper, 10" x 13", (3) pp., Contains 9" x 11½", photo of Lincoln taken by Hesler in 1860. Also excerpts from "Life of Lincoln" by William H. Herndon, and acknowledgements by Paul M. Angle, and historical poem by Rand McNally Co.

ANGLE, PAUL M. and MIERS, EARL SCHENCK 1956-13
Poetry and Prose/by A. Lincoln/edited, with an Introduction, by/Paul M. Angle/and/Earl Schenck Miers/(device)/Privately Printed at/Kingsport Press, Inc./Kingsport Tennessee.
Brochure, boards, 6¾" x 10¼", 40 pp., n. i. American Keepsake series No. 1. Limited ed., 1500 copies.

WILEY, EARL W. 1956-14
Speech Monographs/Volume XXIII. No. 1/March, 1956/Buckeye Criticism of Gettysburg Address/Earl W. Wiley/The Ohio State University/(Cover title).
Pamphlet, paper, 6¾" x 10", 8 pp., Reprinted from Speech Monographs, Vol. XXIII, No. 1, March 1956.

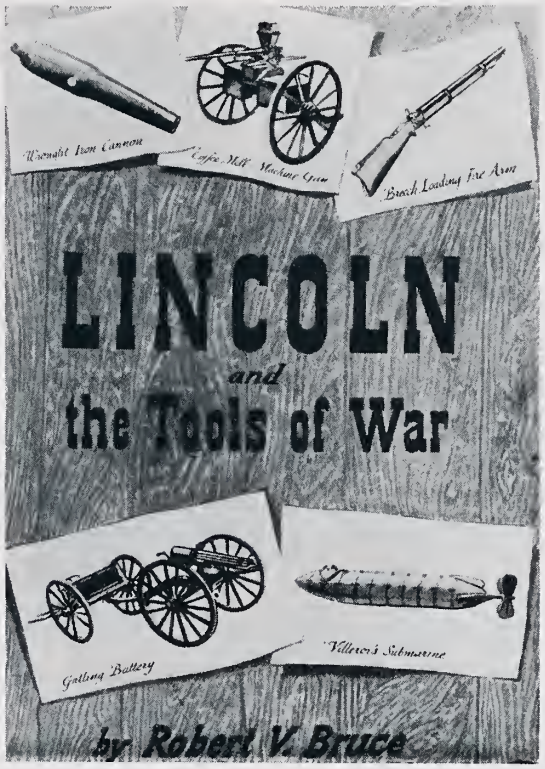
MONAGHAN, JAY 1956-15
The Man/Who Elected/Lincoln/by Jay Monaghan/The Bobbs-Merrill Company, Inc./Publishers/Indianapolis. New York.
Book, cloth, 6" x 8¾", x p., 334 pp., fr., n. i., First edition, price $4.50.

BRUCE, ROBERT V. 1956-16
Lincoln/and/the Tools of War/by Robert V. Bruce/Foreword by Benjamin P. Thomas/The Bobbs-Merrill Company, Inc./Publishers/Indianapolis. New York.
Book, cloth, 6" x ¾", xi p., 368 pp., illus., price $5.00.

LINCOLN MEMORIAL CENTER ASSOCIATION, INC. 1956-17
(Photo of tomb)/The Lincoln Tomb/Built 1874, Reconstructed in Years of 1901 and 1931./"A 19th Century Generation of School/Children Helped Raise This Stone to his Memory"/The Past Challenger Today/Enlist today in the/Lincoln Home/Crusade/(photo of home)/The Lincoln Home/1844-1861/Enlarged to Two Stories in 1856"/Can a 20th Century Generation of School Children Help to put this Historic Gem in its Proper Setting?"/(Cover title).
Pamphlet, paper, 8½" x 11", 7 pp., illus.

McLEAN COUNTY HISTORICAL SOCIETY 1956-18
1856/1956/Centennial/(sketch)/May 29/1856/Lincoln's Lost Speech/"I have supposed myself, since the organization of the Republican Party at Bloomington, in May, 1856 bound as a party man."/The Freeport Debate, August 27, 1858/McLean County Historical Society/(cover title).
Pamphlet, paper, 5½ x 8½", (8) pp., Program at dedication of plaque, Lincoln's Lost Speech.

WARREN, LOUIS A. 1956-19
Address/by/Dr. Louis A. Warren/Director, Lincoln National Foundation/before/Joint Convention of the Michigan/Legislature/February 8, 1956/(Cover title).
Pamphlet, paper, 6" x 9", 15 pp.



DONALD, DAVID HERBERT 1956-20
Lincoln / Reconsidered / by David Donald/Essays on the Civil War Era/(Device)/New York. Alfred A. Knopf/1956.
Book, cloth, 5¼" x 8¾", xiii p., 200pp., xiv p., price $3.00.

LINCOLN NATIONAL LIFE FOUNDATION 1956-21
Lincoln Lore/Bulletin of the Lincoln National Life Foundation, Dr. Louis A. Warren, Editor/Published each week by The Lincoln National Life Insurance Company, Fort Wayne, Indiana/April 2, 1956—June 25, 1956. (Caption title).
Sheet printed on one side, 8½" x 11".
Number 1408, April, Lincoln-Civil War Month; 1409, Cumulative Bibliography 1955-1956; 1410, The Captain Lincoln Episode; 1411, War Weapons, 1861-1865; 1492, Most Significant Cartoon February 12, 1956; 1413, Memorializing the Departed Lincolns; 1414, Foundation Research Facilities—Part I; 1415, Foundation Research Facilities—Part II; 1416, Centennial of "The Lost Speech"; 1417, Best Lincoln Magazine Article—First Quarter 1956; 1418, Thomas Lincoln-Nancy Hanks Nuptials, Date and Place; 1419, Lincoln Twice Escapes the Vice Presidential Nomination; 1420, Introducing the New Editor of Lincoln Lore.

Lincoln publications received by the Foundation too late to include in the bibliography the year they were published or items of which the publication dates have not been definitely fixed.

THOMAS, BENJAMIN P.
Abraham Lincoln/by Benjamin P. Thomas/Courtesy of Alfred P. Knopf.
Book, flexible boards, 5½" x 8", (314) pp., illus. Printed in the Arabic language, published in Damascus.

THOMAS, BENJAMIN P.
Abraham Lincoln/by/Benjamin P. Thomas/Copyright, 1952, by Alfred A. Knopf, Inc./Chinese Edition/Published by Hwa Kuo Publishing Co.,/by arrangement with the Copyright Owners.
Book, paper, 5¼" x 7¼", (458) pp., illus., published in the Chinese language.

THOMAS, BENJAMIN P.
(Abraham Lincoln)/(Title Page in Greek).
Book, paper, 6" x 8½", 310 pp., illus., printed in the Greek language, published in Athens, Greece.

VOL. 117, NO. 2 WASHINGTON FEBRUARY, 1960

THE NATIONAL GEOGRAPHIC MAGAZINE

Lincoln's Life Mask: Molded by Volk and Photographed by Steichen

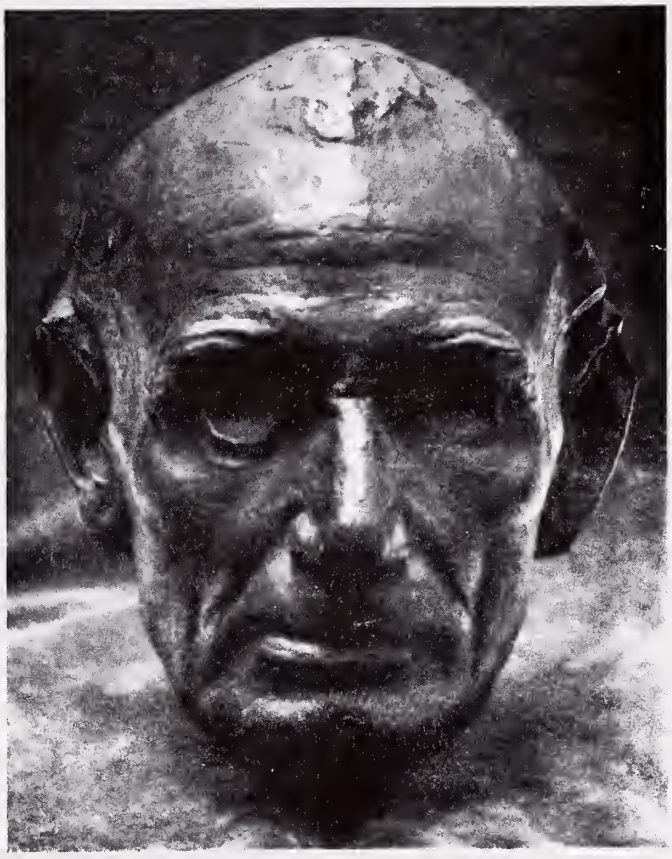
Meeting Lincoln in 1858, the Ohio editor David R. Locke wrote: "I never saw a more thoughtful face. I never saw a more dignified face. I never saw so sad a face."

Two years later sculptor Leonard Wells Volk captured the look of thoughtful dignity and haunting sadness for the generations who would never see it in life.

Lincoln sat for the mask in Volk's Chicago studio between the court sessions that brought him to the city. The artist modeled wet plaster on the lawyer's face and waited an hour for it to harden. Pulling the mold off "hurt a little . . . and made his eyes water," Volk recalled.

Of his features frozen in Volk's work, Lincoln exclaimed, "There was the animal himself."

THE MUSEUM OF MODERN ART, NEW YORK



file · [illegible]

Arthur H. Henze
510 Somerville Dr.
Pittsburgh, Pa. 15243

Ben W. Roush, President
Lincoln National Life Insurance Company
Indianapolis, Indiana 46202

This letter was prompted by a full page advertisement that Lincoln National Life recently ran in the National Geographic Magazine. It featured the Matthew Brady photos of Abraham Lincoln.

I was particularly interested in one of the photos which Brady took in 1860. It shows a clean-shaven Lincoln - as he did not grow a beard until his Presidency. At this time (1860) a life mask was cast of Mr. Lincoln's face and hands by the famous Chicago sculptor, Leonard Wolk. The purpose of the cast was to have a likeness of Mr. Lincoln's face that Wolk could work from and forego hours of posing for his sculptoring.

The mask of his features became more historically important than the finished Bust as it represented the exact features of Mr. Lincoln without "improvements" that Wolk made in his final Bust.

Sometime after Mr. Lincoln's assassination, in 1886 to be exact, a group of wealthy people banded together to buy the original mask and hands for the Smithsonian Institute in Washington, D. C. Thirty three subscribers purchased the mask and hands from the Leonard Wolk Estate and they are still on display at the Smithsonian Institute. In appreciation the Institute presented each subscriber with a plaster or bronze replica of the face and hands. No one knows where they have all gone -- many may have been destroyed or are stored in some dusty storeroom. I believe some duplications were made, and I believe that I have a 'life mask' of Mr. Lincoln's face as cast by Leonard Wolk in 1860. (Photo enclosed).

This mask was given to me 45 years ago by a clergyman relative. At the time, I was 16 years old, and he took pleasure in tutoring me in Art and Sculptoring.

He referred to it as a 'Death Mask', and I believed it as being such until I started to research the mask in 1970. In any event, I have never tried to substantiate my mask as being one presented to the original 33 subscribers, but I firmly believe it was cast from one of the original masks, and is a rare item, indeed!

As far as I know, there is the original in the Smithsonian, a duplicate in the Ford Theatre, (I have seen these two) and another mask in Lincoln's home in Springfield.

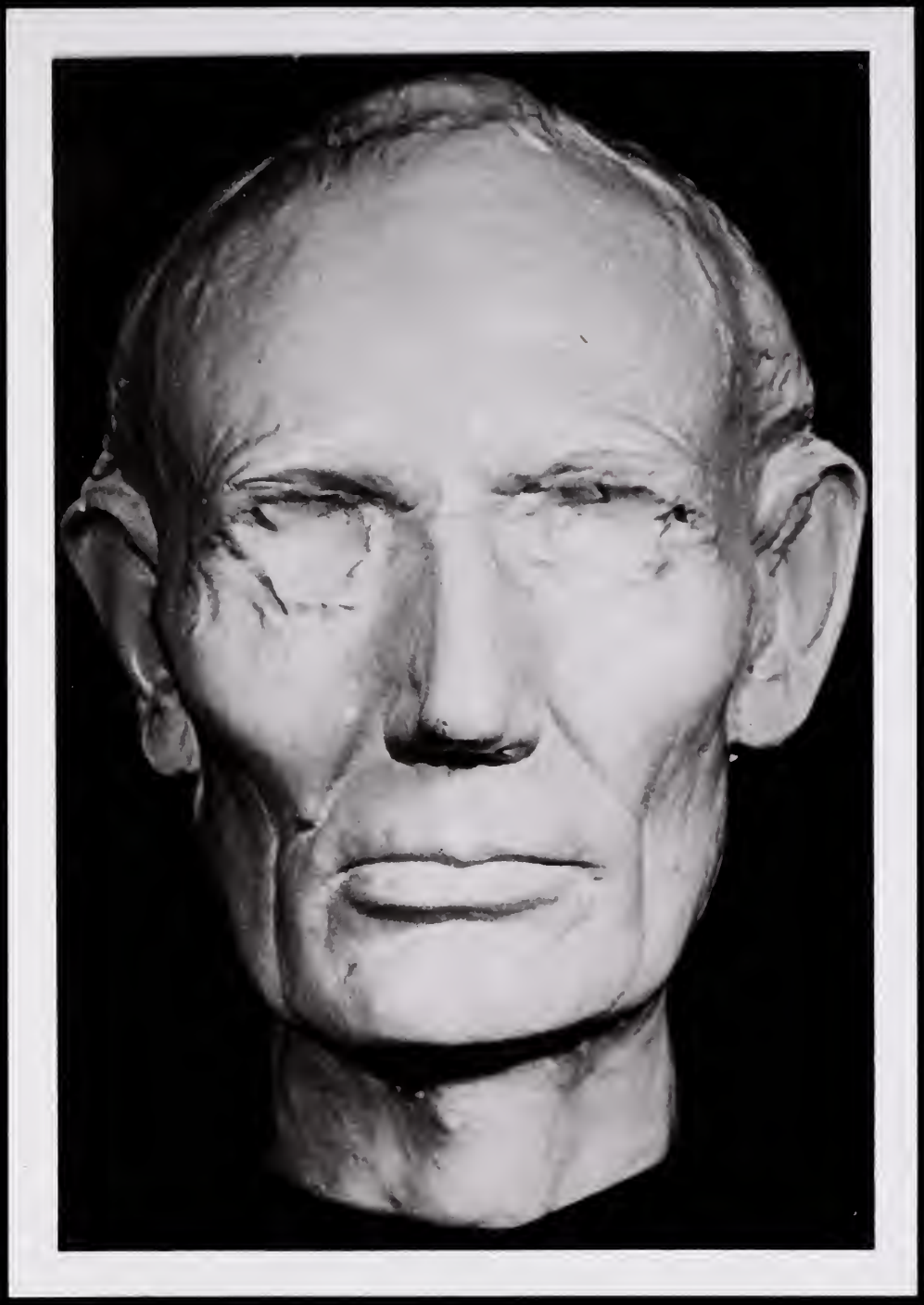
The name, "Lincoln National Life", impressed me as being an organization that might be interested in purchasing my 'life mask' of Mr. Lincoln.

It would make an impressive display cast in bronze and displayed throughout your organization.

Sincerely Yours,

Arthur H. Henze

Arthur H. Henze



My mask
of Mr Lincoln
A. Idenza

GENERAL SERVICES ADMINISTRATION
National Archives and Records Service
Washington, D.C. 20408

March 10, 1970

NNSA

Mr. Arthur H. Henze
510 Somerville Drive
Pittsburgh, Pa. 15243

Dear Mr. Henze:

I am ~~not~~ now certain that you have one of the plaster casts of the life mask of Abraham Lincoln, made by Leonard Volk in 1860. The next step for you to take is to determine when it was made. For this, I will return your early correspondence to the Smithsonian Institution because they do have the bronze life-masks and hands of Lincoln as well as documentation on a number of the plaster casts that will be helpful to you.

Your drawing of the item as well as the four photographs and color transparency will be very helpful in identifying it. The scrapings from the inside of the plaster cast may or may not be useful. I am hopeful that the laboratory of the Smithsonian will be able to analyze the sampling.

After you have received a positive identification of your item from the Smithsonian, there may be additional evidence here in the National Archives of interest to you. If so, I hope you will write to me again. You will know, meantime, that I have forwarded to Mr. Herbert Collins of the Smithsonian copies of your letters of Navember 26 and February 17 and the accompanying photographs and scrapings from the cast.

Sincerely,

Josephine Cobb

JOSEPHINE COBB
Specialist in Iconography

SMITHSONIAN INSTITUTION
THE NATIONAL MUSEUM OF HISTORY AND TECHNOLOGY
WASHINGTON, D.C. 20560

APR 21 1970

Mr. Arthur H. Henze
510 Somerville Drive
Pittsburgh, Pennsylvania 15243

Dear Mr. Henze:

In 1886, thirty-three subscribers purchased the original plaster casts of the face and hands of Lincoln and donated them to the United States National Museum. At that time each subscriber was furnished with a plaster or a bronze replica of the face and hands. The members of the committee were as follows:

Benjamin Altman
Boston Athenaeum
J. L. Cadwalader
William Carrey
The Century Company
George W. Childs
Thomas B. Clark
Erwin Davis
Alexander W. Drake
Dr. George M. Eddy
Fairmount Park Assoc. Philadelphia
Richard Watson Gilder
J. J. Gleesner
John Hay
E. W. Hooper
Walter Howe
Henry E. Howland
B. Scott Hurtt
Henry Irving
Dr. P. J. Koonz
Enoch Lewis
R. J. Lyle
J. W. Mack
Payson Merrill
S. Weir Mitchell
Allen Thorndike Rice
Jacob Schiff
Bram Stoker
F. J. Stimson
Augustus St. Gaudens
Dr. William Thomson
Alexis Turner
J. Q. A. Ward

Your next step, it seems to me, would be to document your mask to one of the 33 subscribers. There is nothing further we can do to help you at this time since we have no identifying information on the masks received by the subscribers.

With best wishes,

Sincerely yours,

Herbert R. Collins

Herbert R. Collins
Associate Curator
Division of Political History

Enclosures
Return of 4 photos, 2 slides,
1 sketch and scrapings

The OLD PRINT SHOP PORTFOLIO

1. WASHINGTON CROSSING THE DELAWARE — engraving Entered according to Act of Congress by H. PHELPS, in the Office of the Clerk ot Dist. Ct. of the U.S. for the Southern Dist. of N. Y., c. 1841 — 15 x 12¼ plus narrow margins; hand colored; time toned. $325.00

VOLUME XXXIV NUMBER 5

19. THE BEARDLESS LINCOLN

Bronze cast of 1886 made from the original LIFE MASK by LEONARD VOLK of 1860. Our mold was made for ALLEN THORNDYKE RICE, one of the 33 subscribers who presented the original casts of Lincoln's face and hands to the United States Government for deposit in the National Museum. The inscription on the back of the mask reads: "This Cast was made for Allen Thorndyke Rice a Subscriber To The Fund For The Purchase and Presentation to the United States Government of the Original Mask made in Chicago April 1860 by LEONARD W. VOLK from the living face of ABRAHAM LINCOLN: This cast was taken from the first replica of the original in NEW YORK CITY February 1886." "Copyright 1886 by LEONARD W. VOLK". $5,500.00

LEONARD WELLS VOLK (1828-1895) sculptor, born Wellstown (later Wells), N.Y. He practiced his craft of marble carving at Bethany, Batavia and Buffalo, N.Y. He went to St. Louis in 1848 and in 1852 married the cousin of Stephen A. Douglas. He was one of the founders of the Chicago Academy of Design. He made close studies from life of Lincoln and Douglas during their debates (1858) and the results of these studies were statues of both in Springfield (1876), Douglas monument at Chicago, a marble statue and marble bust of Lincoln (1860). He was probably the only sculptor to study Lincoln close and advantageously from life, and his life mask and casts of Lincoln's hands are invaluable historic mementos.

The OLD PRINT SHOP

Kenneth M. Newman

ESTABLISHED
1898

TELEPHONE
MURRAY HILL 3-3950

150 Lexington Avenue *at* 30*th* Street
New York, N.Y. 10016

PORTFOLIO

VOLUME XXXIV • *Edited by* KENNETH NEWMAN • NUMBER 5

4. VIEW of the WEST BANK of the HUDSON's RIVER 3 Miles above STILL WATER, upon which the ARMY under the command of Lt. GENERAL BURGOYNE, took post on the 20th Sepr. 1777 (Shewing GENERAL FRAZER's Funeral.) — black & white engraving by BARLOW; publish'd Jany. 1, 1789 by WILLIAM LANE, Leadenhall Street, London — 7¾ x 15¾ plus margins; has been folded, showing faintly, otherwise good condition. $350.00

Burgoyne's advance was stopped at this battle of STILL WATER or FREEMAN's FARM.

Visit our booth at the
INTERNATIONAL ANTIQUARIAN BOOK FAIR
The Plaza Hotel, Baroque and Crystal Suites,
5th Avenue and 59th St., N.Y.C.
April 3rd to April 5th, 1975 — Thursday & Friday
1 P.M.-10 P.M., Saturday 11 A.M.-6 P.M.

Ch. Daily News 11-22-76

• **CHICAGO PHOTOGRAPHER Jack Lane** could become a millionaire. Someone gave him a plaster 1860 life mask of Abe **Lincoln.** Jack is making a "limited edition" of 1,000 bronze castings from it. He's offering the castings at $1,200 each in New Yorker ads. "I've gotten 15 responses so far. If I sell 20 in each state, I'll sell out. (So what's YOUR plan to make a million?)

NATIONAL PORTRAIT GALLERY
SMITHSONIAN INSTITUTION
(F Street at Eighth, NW · Washington, D.C. 20560)

February 8, 1977

Mr. Frank O. Gladding, D.O.
225 Queen Street
Honolulu, Hawaii 96813

Dear Mr. Gladding:

This is in response to your recent inquiry concerning portraits of Abraham Lincoln.

In addition to the John Henry Brown miniature, we own the following portraits of Lincoln:

1. engraving by Frederick Halpin after Francis Carpenter. NPG.72.96, 1866.

2. engraving by Frederick Halpin after Francis Carpenter. S/NPG.73.1, 1866.

3. oil on canvas by G.P.A. Healy. NPG.65.50, 1887.

4. plaster bust by Thomas Dow Jones. NPG.74.53, 1861.

5. plaster life mask by Clark Mills. NPG.71.26, cast after 1865 original.

6. pencil on paper (showing Mrs. Lincoln) by Pierre Moranol, NPG.75.28, not dated.

7. etching by Jacques Reich. S/NPG.67.75, 1901.

8. etching by Jacques Reich. S/NPG.67.76, 1905.

*9. etching by Jacques Reich. S/NPG.67.77, 1911.

10. mixed media engraving by Alexander Ritchie after Francis Carpenter. NPG.76.47, 1866.

11. oil on canvas by an unidentified artist. S/NPG.71.7, c. 1865.

12. brown-tone photograph of a portrait by Douglas Volk. S/NPG.66.58, 1921.

13. plaster copy of Leonard Volk's bronze life mask. NPG.71.24, 1917.

14. plaster copy of Leonard Volk's hands of Lincoln. S/NPG.71.6, 1860.

15. oil on canvas by Willard. NPG.76.36, 1864.

Eight by ten black and white photographs of all these portraits save those marked with an asterisk are currently available from this office for $3.50 each. Please make your check out to the Smithsonian Institution; consult the enclosed price list for further details.

Thank you for your interest in the National Portrait Gallery.

Sincerely yours,

Thomas Rees

Thomas Rees
Curator's Office

Abraham Lincoln Book Shop

18 East Chestnut Street -:- Chicago, Illinois 60611 -:- WHitehall 4-3085

6 Nov. 1979

Mrs. Mary Jane Hubler
The Louis A. Warren
Lincoln Library & Museum
1300 S. Clinton Street
Fort Wayne, Indiana 46801

Dear Mrs. Hubler,

In 1860 Leonard Volk, of Chicago, accomplished his famous "life-mask" of Abraham Lincoln. Since then numerous reproductions have been produced in bronze, plaster, and compositions.

The mask your library had, that was recently damaged, was a replica in white plaster and has been long out-of-print. It was taken, though, from an early copy of the mask (as seen by its excellent resolution) and therefore is more highly prized.

The exact dating of the mask is unknown, and therein lies the answer to its market value today. Depending upon this date, and who accomplished it, the mask could have a value anywhere between $100.00 and $250.00.

I hope this is of some help in guiding you.

Sincerely,

Daniel R. Weinberg

P.S. As I mentioned to you earlier, a Volk mask is currently being produced (on demand only) in a bronze finish at approximately $60.00, but I don't find it a top quality piece.

Volk Mask Rec'd. 5/6/80

THOMAS WELLES BRAINARD, MELODY FARM, COVENTRY, CT 06238

Letter #2
May 2, 1980

Dear Mr. Neely:

Thank you for your letter dated 4/28/80 rec'd this date. I was concerned, as I had heard nothing from you.

Enclosed are 3 photos that give an idea of the Lincoln mask which I just took. All I can say with certainty is that it came to us from my great grandmother, Mrs. Joseph P. Danforth of East Orange, N.J. She was the widow of Col. Thos. G. Welles of Hartford & married Danforth in 1898. The mask was crated and in a large trunk in our attic - some of which have not as yet been gone through. With this Volk mask was a calling card of one Clark Mills - a sculptor & the word 'compliments of' - so I assume that somehow Mills must have been allowed to copy Mr. Volk's mask. - Could they have exchanged masks?

I would assume that the mask came from Clark Mills to Gideon Welles - or perhaps there may have been some arrangement made by Mrs Welles, as she was very friendly to Mrs. Lincoln.

The plaster is in good shape but a little grimy. I should think it is of some monetary value, although I don't wish to sell it. Any info would be appreciated & comments regarding Clark Mills would be appreciated. I'll try to zerox Clark Mills card. Forgot to include it in photo & can't find it. Best regards, Thomas Welles Brainard

Gobin Memorial United Methodist Church

GREENCASTLE, INDIANA 46135

TELEPHONE AREA 317 653-3196

25 June, 1980

Mark E. Neely, Jr., Director
The Louis A. Warren Lincoln Museum
Fort Wayne, IN 46801

Dear Mark:

My growing fascination with the Volk castings and Berchem's role in them has led me to further research and conclusions which, while dating my items much later than I first had speculated, confirm that they are indeed the oldest extant bronzes.

As you will see from the biographical data regarding both Volk and Berchem, the weight of evidence suggests that Berchem received the Volk molds or casts at some time between 1882 (when Berchem began his work as a bronze master in Chicago) and 1886 (when Volk's son, Douglas, sold them to a group of 33 who turned them over to the Smithsonian). Given the quality of the bronze copies by Saint Gaudens now in various museums, including the Illinois State Museum in Springfield, there is no way a copy made by Berchem of one of the copyrighted 1886 bronzes could improve so substantially on the item copied. (Even Berchem's copies of 1913 fall off in quality). Berchem's "masters" had to come from an earlier and better source. Since he could not have had access to originals after 1886, the letter from the Chicago Historical Society's Reference Librarian stating that Jules Berchem received the original set from Leonard Volk provides the clue to that source.

Now, inasmuch as the items I have are marked with the "M" (at least the mask and the right hand), I must therefore assume that these represent the master models from which Berchem made his later copies.

I can find no mention of existing bronzes pre-dating 1886. I would thus conclude that these Berchem masters do without question precede that date, and thus are the oldest extant bronzes. I have attempted to come up with another logical conclusion, but cannot. What do you think?

I shall do my best to make it to Fort Wayne the week of July 14th, for you to examine and photograph the hands. Let me hear if this will be impossible for you.

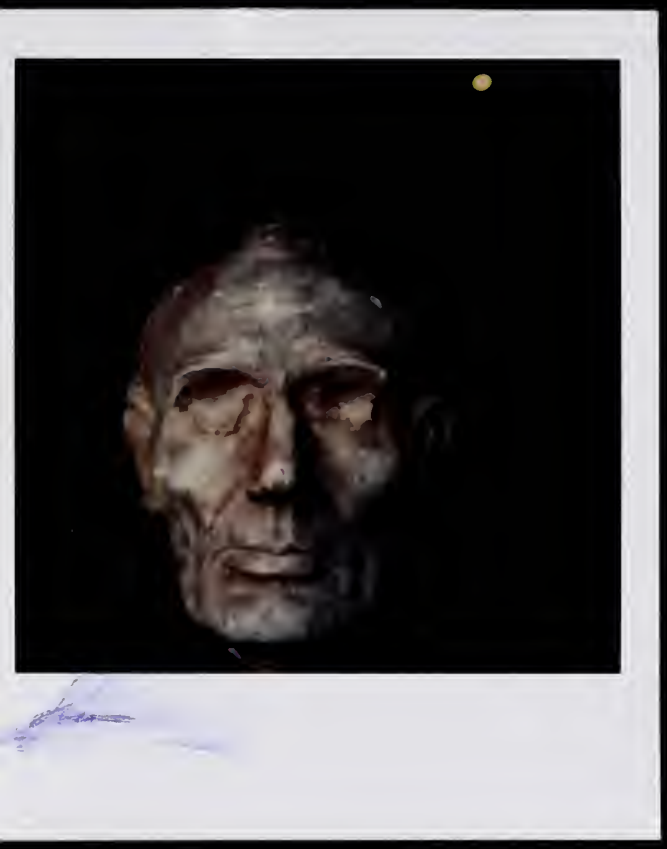
Yours in the search,

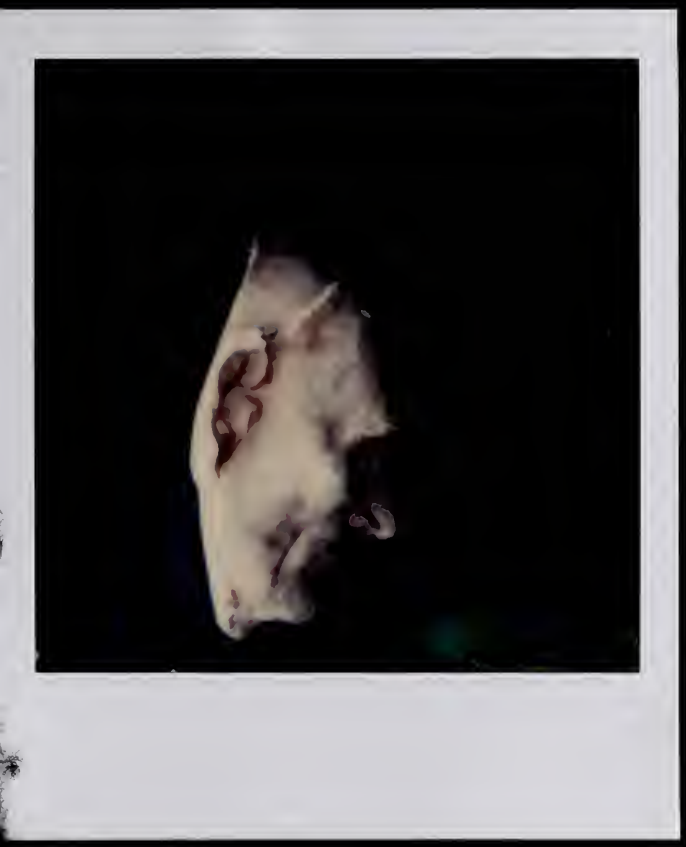
Gerald

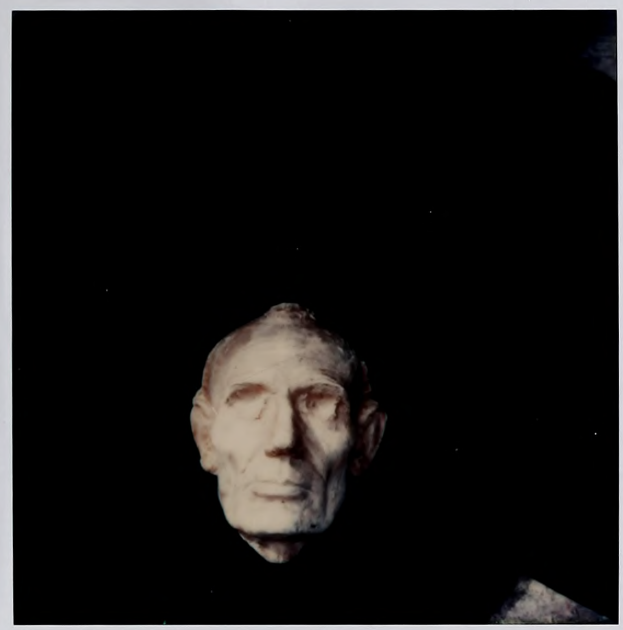
O. Gerald Trigg

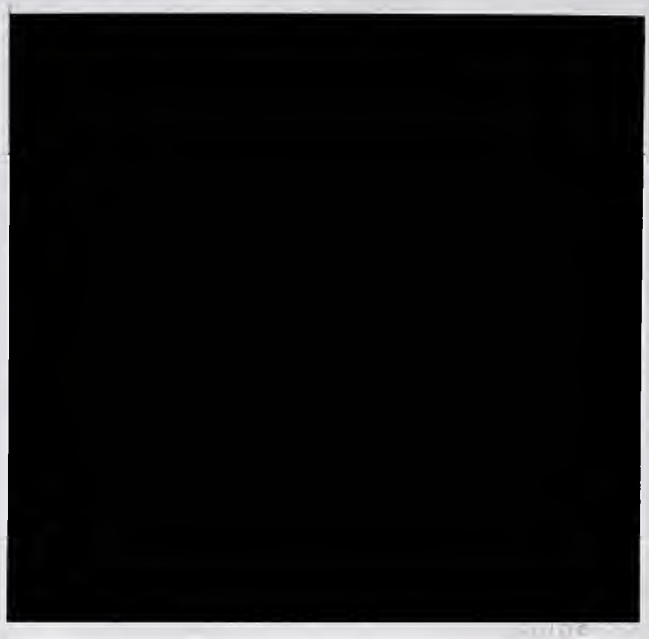
OGT/s

A Christ-Centered Community Church In The Heart of Greencastle At DePauw University









LEONARD WELLS VOLK

Born in Wellstown, N.Y., Novembe

Studied marble cutting with his

Opened first studio in St. Louis

Studied in Rome

Opened Chicago studio in 1857

Met Lincoln in Chicago in 1858

Cast Lincoln's face in Plaster,

Cast Lincoln's hands, Springfie

Chicago fire destroyed many Vol

All but hands: "Later on all
al items, except the casts of
were lost in the Chicago fire
in Lincoln Lore, #731, April

All but face and hands: "Sever
items which Volk carried back
were destroyed in the conflag
and the sculptor saved the ca
and hands by taking them with
to Rome." F. L. Bullard, in
Marble and Bronze, 1952.

Gave life mask and casts of Li
son, Stephen Douglas Volk. (un
Warren, in Durman's He Belongs
3.1951.

Died

A SUMMARY OF KNOWN FACTS REGARDING VOLK AND BERCHEM

LEONARD WELLS VOLK

Born in Wellstown, N.Y., November 8, 1828

Studied marble cutting with his father

Opened first studio in St. Louis

Studied in Rome

Opened Chicago studio in 1857

Met Lincoln in Chicago in 1858

Cast Lincoln's face in Plaster, March-April, 1860

Cast Lincoln's hands, Springfield, June, 1860

Chicago fire destroyed many Volk items 1871

All but hands: "Later on all of these personal items, except the casts of Lincoln's hands, were lost in the Chicago fire." Louis Warren, in Lincoln Lore, #731, April 12, 1943.

All but face and hands: "Several association items which Volk carried back to Chicago were destroyed in the conflagration of 1871, and the sculptor saved the casts of the face and hands by taking them with him on a trip to Rome." F. L. Bullard, in Lincoln in Marble and Bronze, 1952.

Gave life mask and casts of Lincoln's hands to son, Stephen Douglas Volk. (unknown date) L.A. Warren, in Durman's He Belongs to the Ages, p. 3.1951.

Died 1895

JULES BERCHEM

Born in Grenoble, France, December 11, 1855

Indentured into bronze work 1866

Came to America, bronze master in Chicago 1882

Cast Volk's mask and hands into Bronze (date unknown)

"Mr. Jules Berchem received the original set from Leonard Volk and from these made copies..." James E. Morris, Reference Librarian, Chicago Historical Society, November 3, 1964, letter in Louis A. Warren Museum.

Began his own Foundry 1885

Makes copies from "Master" casts for Lincoln Centennial 1906

Presents copies to Chicago Historical Soc. 1913

Died, Oak Park, Ill. 1930

VOLK IN THE SMITHSONIAN INSTITUTION

Plaster casts and bronze copies presented to Smithsonian Institution Feb/ 1886. "Mr. Richard W. Gilder...with Augustus Saint Gaudens and a few others, purchased the casts and presented them with bronze copies to the Smithsonian Institution. The first bronze copies were made by Saint Gaudens." Warren, op. cit. Both mask and hands are inscribed, 'copyright, 1886."

THE LOUIS A. WARREN
LINCOLN LIBRARY AND MUSEUM

1300 SOUTH CLINTON STREET / FORT WAYNE, INDIANA 46801

MARK E. NEELY, JR.
Director

Telephone (219) 424-5421

August 4, 1980

Rev. O. Gerald Trigg
Gobin Memorial United Methodist Church
Greencastle, Indiana 46135

Dear Reverend Trigg:

The photographs this time are very good, and you will be pleased, I think, with what you see of them in Lincoln Lore. I will send you extra prints as soon as they are available.

Once again, many thanks for your help in giving us this good story for Lincoln Lore. Keep in touch.

Best regards,

Mark

Mark E. Neely, Jr.

MEN/jaf

SALE NUMBER 296A

PHOTOGRAPHS

EXHIBITION

Friday through Sunday, January 30 through February 1, 1981, from noon to 5 p.m.

PUBLIC AUCTION

Wednesday, February 4, 1981 at 7:30 p.m.

Thursday, February 5, 1981 at 7:30 p.m.

Pre-auction estimates for property in this sale will be found at the back of this catalogue

SOTHEBY PARKE BERNET, LOS ANGELES
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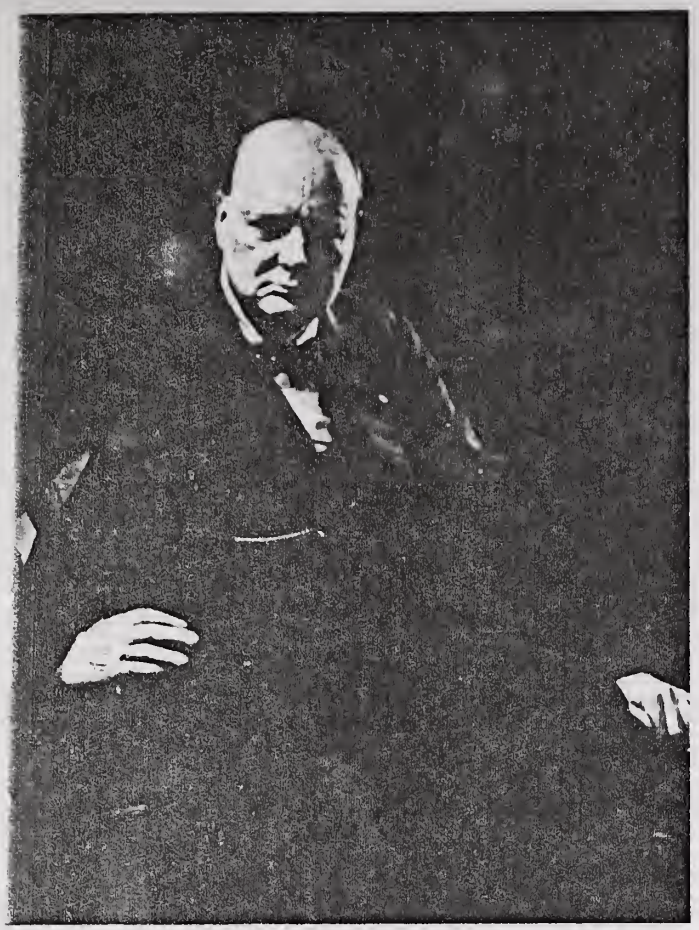
back, lot 360



422

'2 EDWARD STEICHEN
ORTRAIT OF WINSTON CHURCHILL, NEW YORK, silver int, 13⅜ x 10¾ inches, 'Original Photograph by Edward Steichen' d 'Printed from the original negative' stamped on the reverse, atted and framed, 1932, printed in the 1950's (*Steichen*, no. 168)

See illustration

23 EDWARD STEICHEN
BRAHAM LINCOLN, LIFEMASK,' silver print, 9¼ x 7¼ inches, e photographer's stamp on the reverse, 1935, printed later (*Steichen*, o. 167)

See illustration

24 EDWARD STEICHEN
ASHION PORTRAIT, silver print, 9⅞ x 7⅞ inches, the photog-pher's stamp and a credit/date stamp on the reverse, 1940

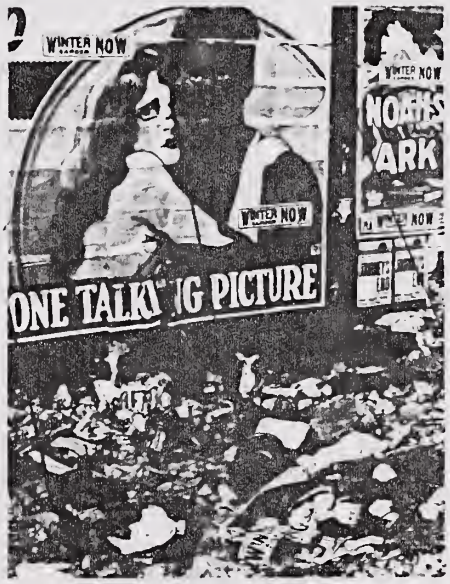
425 RALPH STEINER
'ONE TALKING PICTURE,' silver print, 8 x 6¼ inches, mounted, signed and dated in pencil on the mount, *circa* 1926, printed in 1980

See illustration

426 RALPH STEINER
LOLLIPOP SIGNS, silver print, 4¾ x 3⅝ inches, mounted, signed and dated in pencil on the mount, matted, 1922, printed in 1980

427 RALPH STEINER
BICYCLE, silver print, 4⅝ x 3½ inches, mounted, signed and dated in pencil on the mount, matted, 1922, printed later

423



425

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224	1000/1500	270	350/500	316	300/400	362	150/200	408	1000/1200	454	200/300
225	200/300	271	350/500	317	300/400	363	2000/3000	409	2000/2500	455	250/350
226	150/200	272	400/600	318	125/150	364	1000/1500	410	1800/2200	456	250/350
227	450/550	273	400/600	319	300/400	365	1000/1500	411	700/1000	457	200/300
228	400/600	274	800/1200	320	200/300	366	1000/1500	412	1800/2200	458	250/350
229	300/350	275	700/900	321	200/300	367	1000/1500	413	600/900	459	50/75
230	400/500	276	1000/1500	322	3000/5000	368	1000/1500	414	1000/1500	460	150/200
231	1500/2000	277	400/600	323	1500/2500	369	3500/4500	415	500/800	461	200/300
232	500/800	278	700/900	324	200/300	370	1000/1500	416	600/900	462	400/700
233	500/700	279	2000/3000	325	150/250	371	4000/5000	417	300/400	463	500/800
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238	400/600	284	600/800	330	700/1000	376	8000/10000	422	2000/4000	468	1000/1500
239	400/600	285	500/600	331	150/250	377	1000/1500	423	500/700	469	1200/1800
240	400/600	286	600/800	332	350/450	378	200/300	424	300/400	470	1200/1800
241	400/600	287	900/1200	333	350/450	379	200/300	425	350/450	471	350/500
242	100/150	288	600/800	334	200/300	380	250/350	426	350/450	472	350/500
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244	500/800	290	900/1200	336	2000/3000	382	250/350	428	350/450	474	100/125
245	400/700	291	700/900	337	300/500	383	1000/1500	429	350/450	475	200/300
246	1000/1500	292	500/600	338	200/300	384	150/200	430	350/450	476	200/300
247	150/200	293	500/600	339	200/300	385	800/1000	431	400/500	477	300/400
248	150/200	294	900/1200	340	400/600	386	200/300	432	100/150	478	200/300
249	300/500	295	700/900	341	400/500	387	200/300	433	2800/3200	479	200/300
250	300/500	296	900/1200	342	400/500	388	200/300	434	400/600	480	300/400
251	300/500	297	900/1200	343	350/400	389	200/300	435	300/400	481	200/300
252	300/500	298	900/1200	344	400/500	390	200/300	436	200/300	482	1000/1500
253	200/300	299	900/1200	345	200/300	391	200/300	437	200/300	483	1000/1500
254	200/300	300	400/600	346	300/400	392	100/150	438	200/300	484	3000/5000
255	100/200	301	300/500	347	200/300	393	200/300	439	200/300	485	12000/18000
256	300/350	302	300/500	348	200/300	394	350/500	440	200/250	486	900/1200
257	600/900	303	100/200	349	200/300	395	200/300	441	200/300	487	3000/4000
258	400/500	304	200/300	350	400/600	396	200/300	442	200/300	488	4000/7000
259	400/500	305	450/500	351	400/600	397	300/400	443	200/300	489	5000/7000
260	400/500	306	450/550	352	400/600	398	500/800	444	200/300	490	2500/4500
261	400/500	307	450/550	353	500/800	399	300/500	445	200/300	491	1200/1500
262	400/500	308	450/550	354	400/700	400	500/800	446	200/300	492	1500/2000
263	700/1000	309	450/550	355	400/700	401	300/500	447	600/800	493	1000/1500
264	600/800	310	450/550	356	400/600	402	300/500	448	200/300	494	400/700
265	200/250	311	450/550	357	500/700	403	2000/2500	449	150/200	495	400/700
266	250/350	312	450/550	358	500/700	404	700/1000	450	200/400	496	400/700
267	100/200	313	250/350	359	300/350	405	1500/2000	451	400/500	497	700/1000

LINCOLN LEFT HIS MARK HERE...

LINCOLN WEEK

OPEN HOUSE

The Museum will be having an open house February 7 - 11 in honor of Abraham Lincoln.(Regular library hours 12:30 - 4:30) Exhibits will be displayed in the former Bevan's office.

Lincoln artifacts will be on exhibit. Mr. Charles Ott of Lincoln will portray Mr. Lincoln on Saturday February 11 from 12:30 - 4 PM. Pictures of the interior of the Bevan's building in the 1880"s adorn the walls.

In addition there will be a display of Mr. Lloyd Ostendorf's sketches. These works of art represent different events in the life of Abraham Lincoln. Of special interest are four of the sketches that depict events that occured in Atlanta.

Members of the D.A.R. will be assisting with the show. In addition Mr. Joe Hoblit has loaned the museum some of his Lincoln collection.

LOUDMOUTH GEORGE AND THE CORONET	CARLSON
A KILLING FROST	LEACH
CHARLO	MURRAY
FREE REIN	PEYTON
SPACE AND AIRCRAFT	PITCHER
THE BEST OF MODERN HUMOR	RICHLER
SHAME	RUSHDIE
TWISTER	SPARROW
PITCH DARK	ADLER
STAG DINNER DEATH	PENN

THE LIFE MASK OF LINCOLN

The Life Mask of Lincoln by Leonard Wells Volk was presented to the Atlanta museum by the Americana Treasures Foundation of Hinsdale, Illinois.

Mr. Volk met Lincoln before he became president and asked permission to sculpt a full figure of Lincoln. A period of two years passed before Lincoln and Volk again met in Chicago in 1860. The face mask was cast on Saturday March 31, 1860 and the hands were cast on Sunday May 20.

Upon close observation one may notice that the right hand appears larger. It seems that Mr. Lincoln had attended a political event the evening prior to the casting and indeed his right hand was swollen from hand shaking. Mr. Volk suggested that Lincoln hold something in his hand to add interest to the sculpture. Mr. Lincoln went out to the wood shed and sawed a broom handle off to hold.

Later Mr. Volk related the story as recalled by Mr. Lincoln while casting his left hand. Mr. Lincoln told of sharpening a wedge on a log when the ax glanced and nearly cut off his left thumb leaving a noticable scar.

The suit and shoes that Volk borrowed to use for the full figure sculpture were lost in the Chicago fire of 1871. The cast of the hands and face excaped the ravages of the fire as they were on tour in Rome with Mr. Volk.

The original sculpture of the hands and face have toured Europe at least four times. Mr. Volk never completed the full figure sculpture. [He did and it stands in the Rotunda of the State Capitol! WCT]

We are fortunate to have a replica of the Life Mask of Lincoln in our Atlanta Museum.

ETCHINGS
by
ATLANTA
ARTIST

The museum contains a rare etching of Lincoln's head and shoulders by Otto J. Schneider.

Mr. Schneider was born in Atlanta and as a young boy moved to Chicago. He became distinguished and well known as an etcher.

After his death his sister Emma Schneider donated the Lincoln etching to the Atlanta Library.

Atlanta Public Library & Museum
P. O. Box 526
100 Race Street
Atlanta, Il. 61723

BOXHOLDER
ATLANTA, IL. 61723

CIVIL WAR SCULPTURES

Several years ago Dr. B.F. Gardner donated two groups of sculptures"Council of War" and "Sharing the Rations" by John Rogers to the Atlanta Library.

John Rogers was born in Salem, Mass and was a self trained sculptor. (1829-04) His early groups depicted the Civil War events and quickly became popular with the anti slavery people. Rogers considered how best to turn out sculptures cheap enough so they would be available to all Americans. He patented each group and they bear the words J. Roger-New York.

His first groups were from 8" to 24" in height and most weighed at least 100 pounds. They were made of alabaster, bronze, marble, and terra cotta. The colors ranged from soft pearl, slate grey, fawn and snuff or cinnamon.

Realizing his goals each of these groups sold for $15 - $25.

2231 Cordoza Ave.
Rowland Hts, CA 91748
May 2, 1993

The Lincoln National Corporation
1300 So. Clinton Street
PO BOX 1110
Fort Wayne, IN 46801
ATTN: Ms. Ruth Cook

Dear Ms. Cook,

Thank you so very much for your kindness in sending all of the Lincoln literature to us recently.

Both myself and Jeffrey Hartung appreciate the time and effort you expended, researching this information on our behalf.

As a small token of our gratitude, we enclose a studio photograph of the Lincoln mask and a cloisonné pen.

Our investigation is still in progress, but we will keep you informed of the final result of the research.

Again, many thanks.

Sincerely,

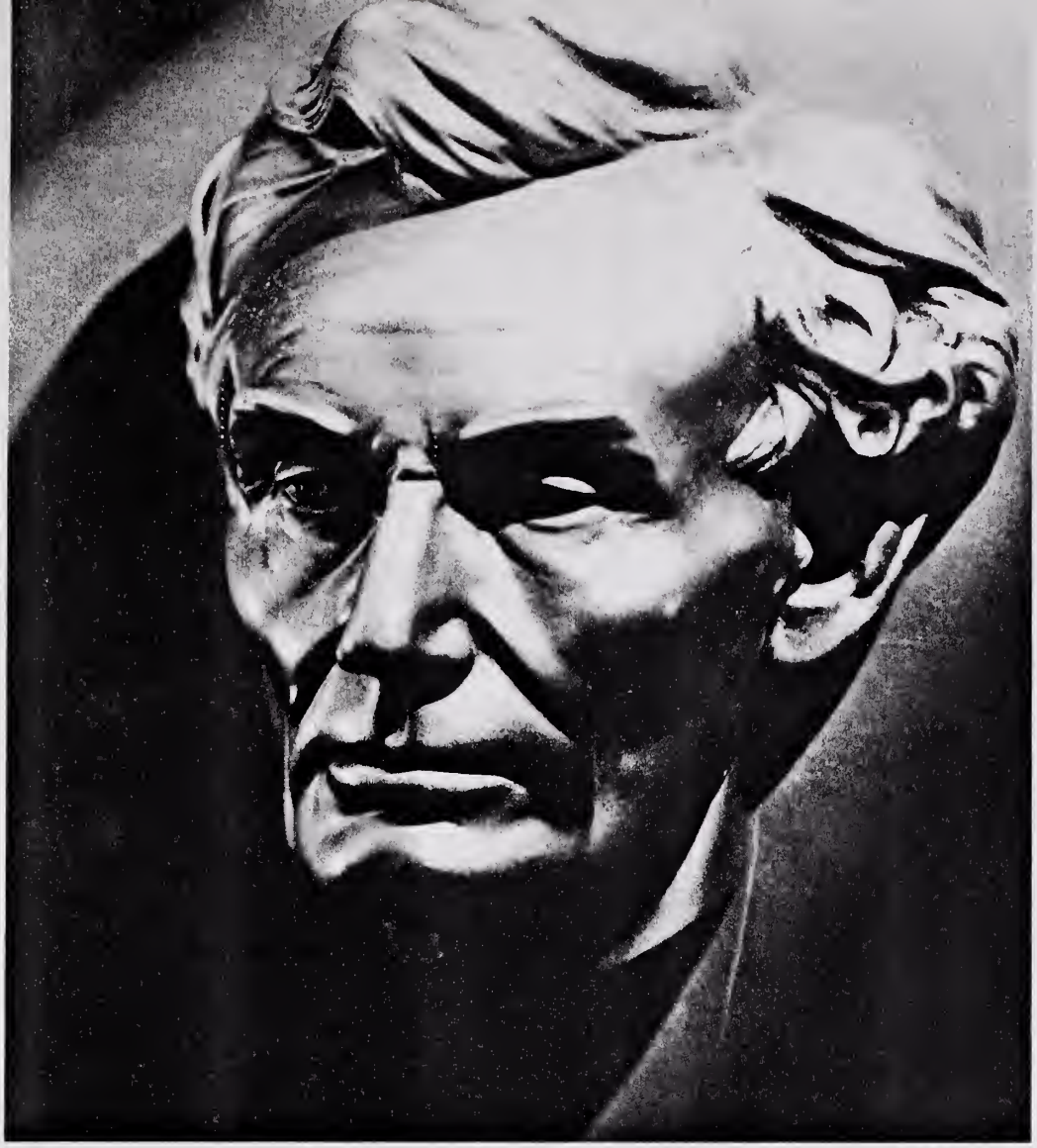
Eleanora Milek

Eleanora Milek

SCULPTORS MODELED HIM

The first two sculptors who made busts of him were Leonard Wells Volk and Thomas D. Jones. After Volk completed his life mask Lincoln posed for a bust which was done even before he received the nomination. Jones finished his "mud head" in the summer of 1862.

The list of sculptors who followed Volk and Jones was a long one. On it are the names of two women, Sarah Fisher Ames, who modeled Lincoln from life in 1862, and Vinnie Ream, for whom the President sat in 1864.



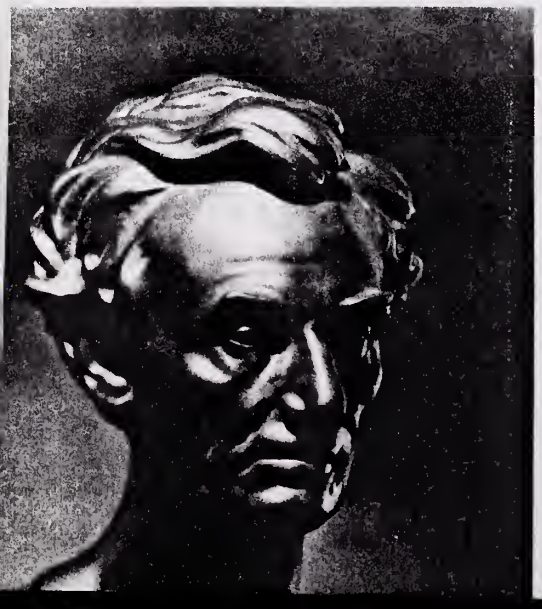
Lincoln National Life Foundation

THE FIRST VOLK HEAD. Immediately after completing the life mask, sculptor Leonard Wells Volk began to work on a bust. To the austere features of the mask he added the eyes and the hair. Lincoln gave him some more sittings, and when he brought some friends to look at the completed work they all agreed that the clay model looked "just like him."

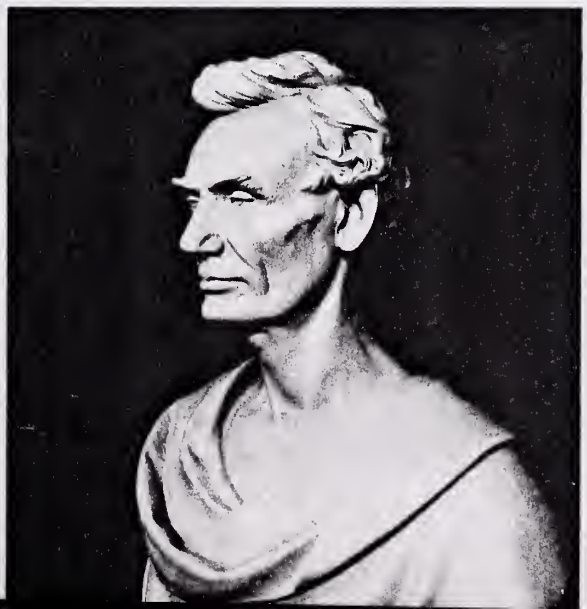
Lincoln National Life Foundation

THE BUST BY JONES was modeled in the early days of 1861 before Lincoln departed for Washington. The sculptor Thomas D. Jones (see his portrait on the opposite page) was commissioned by leading Republicans of Cincinnati to make a figure of the President-elect. He arrived in Springfield on Christmas Day, 1860, with an introductory letter from Ohio Governor Salmon P. Chase. Lincoln consented to sit for him one hour every day. Jones rented a room on the top floor of the St. Nicholas Hotel where the light was good, and it was here that he modeled the first bearded bust of Lincoln.

THE SHORT BUST. As the cost of the large bust (on the opposite page) in marble or bronze was high, Volk cut off the shoulders.



THE DRAPED LINCOLN. Volk sold the sculpture in several different sizes, the most popular one being thirty-two inches high.



THE VOLK PORTRAIT OF LINCOLN

(See first cover of this issue)

BY ARTHUR H. HOWLAND

WHEN the body of Abraham Lincoln lay in state at Chicago, on its journey from Washington to Springfield, among the thousands who thronged to the courthouse to peer mournfully into the sad, still face was a little boy nine years old. He had been in the street nearly all day, standing in line with a regiment of school children waiting to take their places in the funeral procession, and he remembers still the furious headache that kept him company during the long hours. At length, however, the children swung into the line of march; the courthouse was reached, and the boy stood looking down into the dead President's face.

It was not the first time he had seen Lincoln. Indeed, when he was four years old the big man had taken him on his lap, asked his name, and smiled upon him with his grave, tender eyes. But between that first look and the last, much had happened to Lincoln—and to America. He had been nominated for the Presidency of the United States, elected and inaugurated; he had suffered in his great soul the thrust of every bayonet, the shock of every charge, the dull pain of every bullet wound, the agony of every wife and mother's broken heart during the Civil War. He had been re-elected to the Presidency; he had seen the war brought to a righteous and glorious end; he had seen the Union saved and known in the depths of his soul that he had been God Almighty's instrument in saving it; he had freed three million slaves; he had been misunderstood and trusted, criticized and praised, condemned and honored, hailed as hero, savior, emancipator—and slain.

. . .

INTO the face of the man who in five short years had gone through this eternity of travail, the nine-year-old boy looked down on that April day nearly fifty years ago. The little boy is a great artist now, and if you will turn back to the first page of this number of THE CHRISTIAN HERALD, you will there see the portrait his hand has made of our first martyred President. The Douglas Volk portrait of Lincoln is one of the best, if not the best, ever made. It may seem strange that so great and perfect a portrait could be made years after the death of the subject and by a man who had not seen his model since boyhood. But there is more than has yet been told in the story of how Douglas Volk came to paint this portrait of Abraham Lincoln.

The question of heredity and parental influence are impossible of full solution, but the real painting of the great portrait began when Douglas Volk's father, the sculptor, Leonard W. Volk, formed the desire to make a portrait bust of the Illinois lawyer who received in 1860 the nomination for the Presidency. When Lincoln took little Douglas Volk upon his knee, he had just come from the elder Volk's studio (where he had given the sculptor a sitting for the bust) to the sculptor's apartment in the same building. During the time spent in making this bust Mr. Volk made also a life mask of Lincoln, and it was he who later made the famous casts of Lincoln's hands. The very name "Douglas" is reminiscent. The boy was so named by Stephen A. Douglas, who was a cousin of his mother, and it was while Lincoln was a Presidential candidate against Douglas that the bust was finished. It was, indeed, the fact that Mr. Volk had made a bust of Mr. Douglas, and was a connection of his, that got him his introduction to Mr. Lincoln. This is one of the delightfully nice balances of history, is it not?—that two men, one related by blood and the other by marriage to Lincoln's great opponent, should be the men who produced for the world what are perhaps the most affectionately appreciative and trustworthy reminders of his grave face and his mighty hands.

THE portrait was made at Mr. Volk's home at Central Lowell, Me. In his winter studio in New York, I sat for an hour and talked with him about his own and his father's work. It was inevitable that he should long to do on canvas what his father had done in clay. At last he was ready to undertake the task. "I made three portraits and destroyed them," he told me, "before I felt I had anything approaching my ideal. I had a very vivid and definite standard to which to work, established by my very early environment, by Lincoln's history, name and memory, and my father's description of him on the many occasions of their meeting. It was really a severe mental strain, my desire was so intense to reproduce that face. I became almost obsessed with the craving to *see* the man."

At last the artist triumphed. The real Lincoln looked forth from the canvas upon which he toiled. He laid the portrait aside for a year, took it up with fresh eyes and a rested brain, made a few last touches with his skilful hands—and the world now has this true, sad vision of the soul of Lincoln as it was revealed in that face of his, which careless people have called unlovely, but which these two great artists agree was most truly beautiful.

Side by side with this portrait of Lincoln, made by one who understood his sorrow and had looked upon his face in death, should stand this word-picture from the pen of Newell Dwight Hillis. His words interpret the portrait as the portrait illuminates his words:

"Seeking a deliverer and a savior, the great God, in his own purpose, passed by the palace with its silken delights. He took a little babe in his arms, and called to his side his favorite angel, the angel of Sorrow. Stooping, he whispered, 'O Sorrow, thou well-beloved teacher, take thou this little child of mine and make him great. Take him to yonder cabin in the wilderness; make his home a poor man's house; plant his narrow path thick with thorns; cut his little feet with sharp and cruel rocks as he climbs the hills of difficulty; make each footprint red with his own life-blood; load his little back with burdens; give to him days of toil and nights of study and sleeplessness; wrest from his arms whatever he loves; make his heart, through sorrow, as sensitive to the sigh of a slave as a thread of silk in a window is sensitive to the lightest wind that blows; and when you have digged lines of pain in his cheeks, and made his face more marred than the face of any man of his time, bring him back to me, and with him I will free three million slaves.' That is how God made Abraham Lincoln great."

In a recent number of the Chicago *Tribune* the story of Mr. Lincoln's sitting for his bust to Mr. Volk is told and from it we make a few extracts:

Mr. Volk saw that Lincoln was one of the attorneys in a sand-bar case in the United States court and found him there, his feet on the edge of a table, one of his fingers thrust into his mouth, and his long, dark hair standing at all angles as if unkempt for a week. He was surrounded by the late Thomas Hoyne, the late Isaac N. Arnold and James F. Joy. Mr. Volk recalled the promise Mr. Lincoln had made two years before in company with Douglas to sit for his bust, and he at once consented to its fulfillment. "I will go to a barber and get my hair cut," he said. "Not too short," protested Mr. Volk. The time was April, 1860; the place the highest floor of the Portland Block and no elevator. Despite the oppressive weather and the incidental fatigue, Lincoln was on time every morning from eight to ten, when he went to court. He used to run up the stairways two and three at a jump. He sat in the low wooden arm-chair which is still in Mr. Volk's studio and which has been occupied by Douglas, William H. Seward, Andrew Johnson, Gen. Dix and Gen. Grant. Lincoln was shy and diffident about sitting and timidly asked Volk to give him the necessary directions. Measurement showed that he was one foot taller than Douglas—that is, six feet one inch; he weighed 180, but told Volk afterward that the subsequent campaign reduced him by forty pounds. It was at one of these sittings that the famous "Lincoln mask" was made by Mr. Volk which has served for every subsequent portrait and is used on the St. Gaudens colossal statue of Lincoln in Lincoln Park, Chicago. The drying of the wet plaster on the face required about an hour, during which Lincoln was both patient and merry. It was difficult to remove without injury, the cheek bones being higher than the jaws at the lobes of the ears. He bent his head and worked it gently off with his own hands. The process made his eyes water as the plaster carried away with it some of the fine hair of the temple.

Life Mask of Lincoln

WILLIAMSPORT, Pa., Feb. 4.—The Acacia Club, of Williamsport, a Masonic organization, has come into possession thru the gift of Charles H. Eldon, of this city, of a life mask of Abraham Lincoln, which was taken just sixty days before his assassination. Eldon, who has held the mask as the most valuable Lincoln relic in all his personal collection, just presented it to the club, believing that in its possession it will be best preserved for study by future generations. Eldon, who is a great admirer of the martyred president, heard him deliver his famous address at the dedication of the Gettysburg Cemetery. As a boy Eldon squirmed his way thru the immense throng on that memorable day to within a few feet of the speakers' stand and heard the president utter every word of his immortal address.

LEONARD WELLS VOLK'S LIFE MASK • OF STEPHEN A. DOUGLAS

VOLK, LEONARD WELLS (1828-1895)

Born, Wellstown (now Wells), New York, 7 November 1828
His father, Garret Volk was a marble cutter and farmer.
Lived in a succession of towns in western New York and Massachusetts.
Graduated from district school, Lanesboro, Massachussets 1844
Taught marble cutting by his father and elder brother in Pittsfield, Massachusetts; wandered from Springfield, Massachusetts to Bethany, Batavia, Rochester, Albion, and Buffalo, New York, 1845-1848
Moved to Saint Louis, Missouri and opened studio, 1848
Made copy of Joel Tanner Hart's bust of Henry Clay, 1848
Returned to marble cutting, 1849-1855
Married Emily Clarissa Barlow; settled in Galena, Ill., 1852
Left for Europe to study in London, Paris, Rome and Florence 1855-1857
Returned to Chicago, Illinois where he opened studio, 1857
His first work was a life mask and bust of Stephen Arnold Douglas, who was a cousin of Volk's wife. 1857
Received commission for life-size state of Douglas, 1858
Made life mask of Abraham Lincoln, Chicago, March 1860
Finished lofe-size and cabinet size busts of Lincoln May 1860
With painter, John Antrobus, opened galley in Chicago, 1862
Founder and president, Chicago Academy of Design, 1867
Created Rock Island County Soldiers' Monument, 1869
Worked on the Douglas Monument, Chicago, 1861-1881
Made statue of Abraham Lincoln, Illinois State House, 1876
Made state of James Shields for U. S. Capitol Rotunda, 1893
Died, Osceola, Wisconson, 19 August 1895

LIFE MASK OF STEPHEN ARNOLD DOUGLAS

Chicago, Illinois: 1857

Bronze bust made from the original plaster bust by Vittore Bocchetta in 1978. One of three (3) copies. Mounted on a marble base.

VITTORE BOCCHETTA, AUTHOR, SCHOLAR, ARTIST, SCULPTOR

Born, Sassari, Italy, 1918
Student, Ginnasio-Liceo, Italy (junior college) 1929-1938
Graduate, University of Florence, Italy, 1944
Ph. D., University of Chicago 1967
Instructor, Ginnasio, Verona, Italy, 1940-1944
Instructor, Liceo Avila, Caracas, Venezuela, 1956
Instructor, Saint Xavier College, Chicago, 1960-1961
Lecturer, University of Chicago, 1963
Instructor, University of Indiana, Gary, 1965
Instructor (television), WTTW-TV, Chicago 1966
Assistant Professor, University of Chicago, 1968-1972
Visiting Professor, Roosevelt University, 1978-1979
Author of numerous books, periodical and newspaper articles: dictionaries, literary criticism, art criticism, politics
Creator of many works of sculpture which were exhibited in eight one-man shows in Detroit, New York and Chicago 1969-1973
His work, "Mother Earth," is in the Chicago Public Library Cultural Center
Active in the anti-Fascist movement in Italy and spent part of World War II in the Flossenburg and Hersbruck, Germany concentration camps.
Moved to Argentina and worked as a journalist, 1948
Became involved in ceramics and sculpture in Buenos Aires; work exhibited at the Art Academy, Quilmes, 1952
Moved to the United States and settled in Chicago, 1959
He has worked in the lost wax method for casting bronze and all media. Built his own factory to control the entire development of his sculptures and uses an electronic furnace with an innovative casting technique to execute his own castings.
Made bronze castings of Leonard Wells Volk's life masks of Stephen Arnold Douglas and Abraham Lincoln, 1978
Made bronze castings of Clark Mills life mask of Abraham Lincoln, 1978

4. MASK OF LINCOLN. Perhaps the nearest personal approach we can now have to Lincoln is the life mask made by Leonard W. Volk in Chicago, April 1860. For details, see ~~Shaw I, 4~~ Sh 1, 4 p.

COPY OF THE INSCRIPTION OF THE LIFE MASK
OF ABRAHAM LINCOLN

MADE BY LEONARD W. VOLK

"This cast was made for Allen Thorn Dyker Rice a subscriber to the fund for the purchase and presentation to the U. S. Government of the original mask made in Chicago, April 1860 by Leonard Volk from the living face of Abraham Lincoln. The cast was taken from the first replica of the original in N. Y. C." February 1863.

$850.00

Volk masks.

Twenty of these were made for subscribers who had donated to a fund for the purchase of the original mask for presentation to the government.

The most historically important bust of Abraham Lincoln, perhaps even in the days before the studio to grow a beard was made by ~~a sculptor~~ Leonard Volk. The original study from which the bust evolved was a life mask of Lincoln made in Chicago ~~the do~~ in April 1860 one month before the Wigwam Convention which nominated him for the Presidency.

The casts of Lincoln hands were made ~~by the~~ by the same sculptor ~~same sculptor at~~ at Springfield Illinois two days after his nomination to the Presidency.

Both just and casts are closely associated with Lincoln first native Illinois triumph

The Life-Mask of Abraham Lincoln

This bronze doth keep the very form and mold
  Of our great martyr's face. Yes, this is he;
  That brow all wisdom, all benignity;
That human, humorous mouth; those cheeks that hold
Like some harsh landscape all the summer's gold;
  That spirit fit for sorrow, as the sea
  For storms to beat on; the lone agony
Those silent, patient lips too well foretold.
Yes, this is he who ruled a world of men
  As might some prophet of the elder day—
  Brooding above the tempest and the fray
With deep-eyed thought and more than mortal ken.
  A power was his beyond the touch of art
  Or armed strength—his pure and mighty heart.

Richard Watson Gilder

Wood Engraving by Thomas Johnson from the Original Life-Mask made by Leonard W. Volk in 1860.

VOLK, Leonard - Face

DRAWER 23

Sculptors-V
(casts)